

# Community-Based Collections Training: Producing Indigenous Museum Professionals

Jennifer Juan

A thesis submitted in partial fulfillment of the requirements for the degree of  
Master of Arts  
University of Washington  
2021

Thesis Committee:  
Meena Selvakumar, Ph.D.  
Jennifer Himmelreich  
Deana Dartt, Ph.D.

## Acknowledgments

**To future Indigenous museologists:**

**You are an advocate for your culture, for your heritage**

**Now, here and into the future**

**Wherever your path takes you**

My introduction to museums began as a child with my mother, Joyce, who taught me how to question and encouraged my imaginative storytelling. As a teacher, she would drag my younger brother and me to and from her afterschool parent/student events, using us as examples of how to teach, share and encourage curious minds. It's all her fault.

I was incredibly blessed to land an internship at my tribal museum in 2005. I was introduced to the museum world just as our museum was being constructed. From day one, the four interns were expected to pitch in and contribute as much talent and skill we could muster. Being there from the beginning changed my life. I witnessed how a community-centered museum could enact meaningful change and facilitate profound relationships with individuals and groups.

The internship was designed by Dr. Eric Kaldahl, with the help of Bernard Siquieros and the other initial staff of the Tohono O'odham Nation Cultural Center & Museum. They guided the process and set big goals. In addition, my fellow interns Allison Francisco, Crystal Narcho, and Matthew Lewis, have inspired and supported me throughout the years and through this educational journey. I owe so much to the incredible people who have passed through the doors of our small museum and shared their wisdom with us.

The philosophical conversations and the communities of practice I have found through the Peabody Essex Museum's Native American Fellowship, Institute of American Indian Arts, Ralph T. Coe Center for the Arts, the Great Lakes Research Alliance for the Study of Aboriginal Arts & Cultures, and the University of Washington Museology Graduate Program have been phenomenal, and at times provided the clarity to keep focused on the true reason to delve into this work - community impact.

Finally, to my family and community:

My partner Anthony and our beautiful babies Daniel and Nadine have pushed me to go after my dreams, allowing me to travel across the country to pursue my education and learning experiences. I have been amazed at the amount of support I have received from family, friends, the O'odham community. Being stopped at the store to be told, "We need you to come back," has been humbling, and just what I needed to believe that my vision for our tribal museum is needed.

Thank you.

# TABLE OF CONTENTS

## 1 **Introduction**

- 2 Note to Reader
- 3 Context
- 4 Theoretical and Intellectual Contributions
- 6 Why Use This Manual?
- 6 Benefits for the Museum
- 7 Benefits for the Participants
- 8 Considerations for the Program
- 9 How to Use This Toolkit

## 10 **Phase I: Preparing Your Museum and Visualizing Your Training Program**

- 11 Preparing Your Museum and Visualizing Your Training Program
- 12 As You Start
- 12 Brainstorming 101
- 14 Worksheet: Finding Our Why
- 15 Worksheet: Identifying Our Unique Resources
- 16 Worksheet: Potential Training Elements
- 17 From Brainstorming to Planning a Training Program
- 18 Worksheet: Using Our Calendar to Plan Training Opportunities
- 19 Worksheet: Goals and Outcomes

## 20 **Phase II: In-House Collections Training**

- 21 In-House Collections Training
- 22 Orientation to the Museum
- 23 Worksheet: Collections Project List
- 24 Worksheet: Collections Duties
- 25 Worksheet: Buildable Skill Sets
- 26 Worksheet: Culture-Based Object Files
- 27 In Action: Providing Opportunities to Practice
- 28 Learning from the Donation and Loan Process
- 29 My Experience: The First Donation I Witnessed
- 30 Teaching Participants About NAGPRA
- 31 My Experience: Assisting with Repatriation
- 32 Training Beyond Collections

## 35 **Phase III: Knowledge Gathering and Sharing**

- 36 Knowledge Gathering and Sharing
- 37 Note to Program Manager
- 38 Building a Learning Community
- 39 My Experience: Learning from My Peers
- 40 In Action: Au'd Harvest, A Cultural Program
- 41 Cultural Field Trips
- 42 Worksheet: Designing Cultural Field Trips
- 43 In Action: Learning Through Cultural Field Trips
- 44 In Action: Archaeological Site Visits

# TABLE OF CONTENTS CONTINUED

- 45 **Phase IV: Empowerment and Connection**
  - 46 Empowerment and Connection
  - 47 In Action: Designing Programs to Meet Museum and Community Needs
  - 48 In Action: Merging Culture and Educational Programming
  - 49 In Action: Community Voices in Exhibitions
- 51 **Phase V: Reflecting on the Process and Planning for Future Improvements**
  - 52 Before the Program Ends
  - 54 Survey: End of Training Reflection for Participants
  - 55 Questions: End of Training Reflection for Participants
  - 56 Survey and Questions for Collaborative Partners
  - 57 Reflecting on the Process with Your Team
  - 58 Celebration of What You've Accomplished!
- 59 **Appendices**
  - 60 Bibliography
  - 61 Suggested Readings
  - 62 Appendices Introduction
  - 63 Tohono O'odham Nation Cultural Center & Museum 2005 Internship
  - 70 Tucson Meet Yourself 2012 Folklore Field School Notes
  - 80 Tohono O'odham Nation Cultural Center & Museum Summer Youth Worker Evaluation
  - 81 NAGPRA Questions
  - 82 Family History Program Brochure
  - 83 *This One Time...* Family History Program Comic Strip



# Introduction

## Note to Reader

Growing up, I never considered museums a career choice, nor did I truly want to live my life within the confines of my reservation. However, my life changed for the better when I was interviewed and hired as a museum intern in 2005 by the Tohono O'odham Nation Cultural Center & Museum [Cultural Center and Museum]. I was introduced to facets of O'odham history I never knew existed and was able to gain a sense of appreciation and deep connection with my community and my people.

I spent my 20s at the museum learning about my people and culture, but most importantly, my strengths and how I can help share my newfound passion with others. When I think back on my experiences, I recall being anxious about leading tours through the gallery spaces when the tours were O'odham members. *What could I possibly share or teach that they didn't already know?* It turns out that not everyone has had the same experience growing up. Every tour I led was full of questions and an exchange of memories. I taught just as much as I learned on those tours. I realized there was a place for me to share tidbits about the objects, or the makers with tours and to share my story and experiences with them. Before this internship (and the time to reflect on the experience), I didn't think I had anything to offer to the community, and I am so thankful to realize I do.

I spent years as an intern and museum specialist at our museum before returning to school to pursue museum studies. I did so with the ultimate goal of returning to my tribal museum and create these learning and growth opportunities for others. My world perspective expanded because of the training I received, and I know programs like this can be replicated in other small tribal museums where culture and community are the priority. It is my hope that this and similar toolkits can help your community reach your goals and encourage others to find their voice.

## **Context**

The goal of this thesis project is to create a guide that shows tribal museums how to meaningfully engage with community members around the museum collections by providing step-by-step training. This toolkit attempts to persuade tribal museums to think about the potential of their own collections and training programs. Tribal museums tend to have a smaller staff, perhaps inexperienced or in need of additional training, but many have the same goals: to tell the story of their people with their own voice; and, to play a part in the revitalization, protection, and perpetuation of their cultural heritage. The small numbers mean overlap of expertise is needed. These areas include collections care, education, administration, exhibitions, and even facility maintenance. This project focuses on collections but recognizes the inherent web of connections across all museum departments.

I have included some basic planning documents to help you begin to plan or enhance your own training program. The document will use a step-wise format as outlined here. First, it is important to recognize your own museum's current capabilities and talents. Then you can begin to select and prioritize skills, incorporating them into your bigger goals. Next, envision what you can attain based on your resources: financial, human, and time resources available. Building smaller steps, or 'scaffolding,' to reach those larger goals will take time and serious planning. Smaller, attainable benchmarks will get you to your overall goal of having skilled, well-trained, efficient advocates for your museum.

Throughout the document, I have included insights from my own internship in the My Own Experiences sections. The In Action sections describe ways the Cultural Center and Museum incorporated learning opportunities and participant knowledge into their training program and museum doings.

During my own training program, the focus was to provide one-year paid internships to 'young' (aged 18-32) community members. The goal of the Cultural Center & Museum was to have all positions filled by capable, trained, and passionate Tohono O'odham members. The training program set out to encourage knowledge and respect of the collections, and support interns to seek further education. Unfortunately, after the first set of interns and with staff turnover, the training became focused on summer interns. A watered-down version of the program was a perfunctory introduction to the museum, which failed to fulfill the initial goal.

I have designed these worksheets based on my own experiences and research on other training programs. I have created them to serve as practical tools for tribal museums. The worksheets and anecdotal stories are evidence of my personal experience and the many opportunities provided to me through internships, work, schooling, and conversations. I hope you, too, acknowledge where you have had opportunities and training that were beneficial to your career. Explore those previous experiences and incorporate them into the training. Build your training program to integrate community members into the various aspects of your museum's collections and care responsibilities.

## Theoretical and Intellectual Contributions

During the course of my museum studies program, I was introduced to many scholars whose research and theories named the many techniques and processes I had been introduced to as an intern; their work proved the effectiveness of this type of approach. With this, I have selected a few here which have been instrumental in my understanding of why a training program can resonate with the participant.

Ho-Chunk scholar Amy Lonetree's *Decolonizing Museums: Representing Native America in National and Tribal Museums* emphasizes prioritizing Indigenous voice, personal experiences, and respecting the history of the community within museum practices: exhibition design, and public engagement, and Indigenous care practices within museum collections. Her theory proclaims tribal museums can better prioritize and address local issues with insider empathy as demonstrated by the Mille Lacs Band of Ojibwe's Mille Lacs Indian Museum in Onamia, Minnesota. Similarly, this toolkit seeks to push tribal museums to consider who their target audience is and how to work to address community issues from within. All decisions related to exhibits, programming, new hires, and collections care, prioritize the community's interests and needs.

Canadian scholar Jennifer Kramer highlights her switchback theory in her 2006 book, *Switchbacks: Art, Ownership, and Nuxalk National Identity*. Her theory considers the intertwined life of both Indigenous communities and the ingenuity of the objects created to sustain ways of life: utilitarian, artful, and ceremonial. Within the switchbacks theory, we are met with the moment when two individuals (community and object) are separated, the community is left to continue after an object or thousands of objects are removed and placed within outside museum collections. These questions lingered: *What happens to the community when they no longer know how to make or use the object? What other tangential cultural ties were removed alongside the object? If returned through NAGPRA, or provided museum collections access, what reconciliation activities must happen to heal both community and the knowledge gap caused by the absence? After these absences, museums and communities must answer these questions: what was forgotten, and can it be reclaimed?* Perhaps, it is the tribal museum that steps in to gather cultural memory to ensure that further loss is mitigated. Museums can turn to Elders, archives, and wax cylinders in the effort of maintaining cultural knowledge.

Jules David Prown's 1982 article *Mind in Matter: An Introduction to Material Culture Theory and Method Theory* serves as a core argument for how museums, especially tribal museums, can maximize their collections' holdings to serve their own mission and goals and fully understand the objects within the collections. He argues that an object is not solely a single piece, devoid of other connections, but is tied to a maker, communities, and knowledge depths that should be explored in addition to the solitary object. This theory emphasizes the importance of how this training program can begin with collections and how it connects outside of the repository

to a historical past and the living culture. Furthermore, it serves as a basis for why it is important to include and honor our community members' collective stories and experiences, past and present.

Lev Vygotsky's *Mind in Society: The Development of Higher Psychological Processes* published in 1978 theorizes that humans learn about social cues, values of their specific culture, and behavior through observation and mimicry of their surrounding adults, or 'more knowledgeable others.' Known as the "zone of proximal development," it claims that as a human learns and gains information, they are constantly moving toward the center of the learning circle, closer to becoming a 'knowledgeable other' themselves. The training you design will follow this theory, introducing the participants to collections care techniques and facilitating learning opportunities with community members. With more exposure and encouragement, your participants will grow into advocate and mentor roles.

## **Why Use This Manual?**

Whether your community built your museum as a way to safe keep and interpret cultural heritage or as a response to NAGPRA, the centering of this toolkit within the collection department naturally allows all museum functions to express the essential reason for beginning and maintaining a tribal museum. This reason is to protect, preserve, and interpret the heritage within and around these cherished objects while encouraging the sharing of communal knowledge.

This manual can be beneficial to tribal museums that are starting a training program or expanding an existing program. This effort will transition interested community members into advocates who understand the roles and responsibilities entailed in museum work and can build their sense of ownership of *their* museum. The toolkit can be used depending on the needs, interests, and goals of the community and its museum. It is flexible and adaptable.

This toolkit helps identify areas to enhance expected training within collections by interweaving them with the culture. Collections objects were not created, used, or appreciated in a vacuum outside of the museum. The collections should not be separate but be an important part of the tribal narrative. With planning and discussions, the collections will teach and engage participants, staff, community, and other visitors.

## **Benefits for the Museum**

Your museum may be interested in transitioning community members for various reasons. No matter your reason and goals, the museum and its collections will benefit from a well-thought-out training program. Throughout the process, your museum will:

- fill new positions with curious community members, train needed volunteers, increase awareness of the museum, and inspire a sense of ownership;
- enhance object files that include information useful to tribal members familiar with the culture and those reconnecting to their roots;
- contribute to the sense of community museum ownership to those community members engaged in teaching and knowledge sharing with the participants;
- build new professional networks, and deepen existing partnerships by sharing the museum's needs and vision;
- discover varied ways to collaborate with its professional network and, in exchange, support the needs and vision of those partners.

## **Benefits for the Participants**

It is the goal of this training and this toolkit to empower the individuals with an employable skill set, a professional network and connect them to their cultural heritage. Participants are:

- provided the opportunity to work directly with the collections under curator supervision and training;
- taught basic collections management and care skills needed to volunteer or work at any museum;
- introduced to ways the collections continue to be a part of their living culture;
- able to attain an appreciation and sense of responsibility and obligation to their community and shared history.

This approach encourages curiosity, active cultural participation, skill-building, and memory-making. Through this empowerment and connection, it is expected that participants will become advocates and ambassadors of the museum and their Indigenous roots.

## **Considerations for the Program:**

Your museum should consider these BEFORE committing to this training program:

- This training program requires ALL museum staff to be committed to supporting and participating in the project as they are responsible for the training for their specific department and areas of expertise.
- This training program requires staff to apply rigorous methodology and commitment to teaching content-specific skills and techniques.
- This training requires staff to foster an environment where participants and staff reflect on their own strengths and areas of interest.
- This training requires the building and investing in relationships among staff, participants, partners, and the community. The benefits of this training are not just for your participants, but all your connections if it will help heal, connect, and prepare considerate and well-trained advocates for the museum and the culture.
- Working together, respecting all contributions to this process, and understanding everyone is learning together will create bonding opportunities. These opportunities should be provided and supported.
- Remember, your policies and this program are editable. The program is molded to your museum, your community, and your mutual vision and needs. Therefore, the priorities and practices should be written, reviewed, edited, and ownership shared.
- Schedule quarterly meetings with your participants, staff, and partners to gain insight into where your training program successfully meets objectives and benchmarks or where to tweak the effort to make a more meaningful impact. You have control of the project and can fine-tune and edit the training as your organization sees fit.

## How to Use this Toolkit

The toolkit is designed to be customized for any museum depending on institutional context. Users can move between sections and choose appropriate sub-topics based on their needs and capabilities. Ultimately, each journey will look different.

This training has five major areas of focus.

- **Phase I: Preparing Your Museum and Visualizing Your Training Program** encourages each museum to inventory the skills, resources, and personnel currently at their disposal before planning the training program. Then, each museum can decide how to use its specific resources to design a training program that fits their facility, capabilities, and community.
- **Phase II: In-House Collections Training** is the first step of taking the working documents and information gathered in Phase I and building the program focused on collections.
- **Phase III: Knowledge Gathering and Sharing** is about providing opportunities for your participants (and staff) to engage with the community as learners and teachers. This phase focuses on acknowledging the skills, lived experiences, and interests of all those involved and how those can be combined into valuable skill sets and programs within the museum.
- **Phase IV: Empowered and Connected** highlights ways the training empowers the individual to acknowledge their own part in the overall history of the culture.
- **Phase V: Reflecting on the Process and Planning for Future Improvements** asks your team to evaluate the training program in the sense of value-added to the museum, ways to improve the experience based on an internal review, and ways to adjust future training.

There are blank worksheets for your use throughout these phases. These are designed based on my previous experience as an intern and as a supervisor for interns. Included, are filled worksheets to demonstrate planning for a program. In some sections, a storytelling element is included to drive home the benefit of training in-house, using your resources, and being community-focused. The stories selected are based on experiences at the Cultural Center & Museum and other community-based programs.



**Phase I:**

Preparing Your Museum and  
Visualizing Your Training Program

## Preparing Your Museum and Visualizing Your Training Program

Building a training program that will be impactful and valuable to the museum and the community must start with the 'why.' You should consider the reasons for your Native community to invest in a museum. Consider what those core and driving hopes were from the beginning, and where the organization *now* fits into the community. These are the foundation of your 'why.' Pulling your staff and collaborators together for a visioning process is similar to strategic planning. Conversations and brainstorming will cover big picture ideas, as well as considering the day-to-day operative duties needed to ensure your museum fulfills its purpose. During these brainstorming sessions the focus is on the training program, what you hope to attain, and the overall change you hope to provide to the museum and its community.

This section provides insight through:

- **Finding Our Why worksheet** has questions to ask your team as you start the visioning process
- Use the **Identifying Our Unique Resources** worksheet to assist in recognizing the many local and professional resources you have and ways to activate those networks
- Incorporate the **Potential Training Elements** worksheet and **Using Our Calendar to Plan Training Opportunities** worksheet into your existing museum schedule, and identify where to take advantage of lulls and seasonal offerings
- Use the **Goals and Outcomes** worksheet throughout the visioning and planning process

Note: Please do not feel confined by the limited space provided by the worksheets. Your team may need multiple copies printed or may need to use the guiding themes and questions to work from a large chart together. For brainstorming exercises, each member of the team may want to have their own copy to follow along the discussion.

## **As You Start...**

As facilitators of a new training program, it is important to reflect and evaluate where your organization currently is before beginning a training program such as this. The worksheets should be used to help your team identify broader goals that can be supported by having more members of your community trained, educated, and ready to advocate for your museum's mission and purpose.

## **Brainstorming 101**

The sheets in this toolkit were created with the intention to help your team brainstorm and discuss areas the museum is prepared to transition community members into museum training program participants and where potential challenges are. Areas, where the museum is prepared, will fit easily into the forms, complete with an idea of when to host training sessions, collaborative partners on board or to contact, and opportunities to provide skillsets, relationships with the community, and a chance to gain competency by doing, participating, or understanding.

Brainstorming session(s) should include:

- Collections department supervisors
- Museum staff (be sure to include different levels/responsibilities, not just supervisors)
- Outside stakeholders (especially collaborators, partners, and instructors)

Brainstorm rules:

1. Everyone participates.

Passes are provided, but the facilitator always comes back for their participation before moving on to the next point.

2. Everyone's opinions, thoughts, and suggestions are valid and welcomed.

Inspiration can come from anywhere, concerns could be shared by many but not voiced. This is the opportunity to share and be heard.

3. Everyone takes notes.

One-word synopsis, bullet points, and fully written paragraphs are acceptable.

Everyone will take a turn as secretary, writing notes on a board, or flip chart, large enough for every person to see their contribution.

Before the session ends:

1. Facilitator collects everyone's notes.

- The secretary will type the notes, and then the facilitator will compile these into themes/topics and summarize them for the larger group.
- The facilitator will file notes for record and review purposes.

2. Everyone participates in a circle group discussion to close out the session.

- Each person states:
  - First Round: One thing that stood out today
  - Second Round: The most important takeaway for them
  - Third Round: What should be covered at the next session

After each session, summaries will be emailed to each brainstorming attendee for edits and final approval. For each following session, discussions will be scaffolded, building on the ideas and decisions made in previous meetings. All notes should be kept on hand as a record for clarification and end-of-program review.

The brainstorming period will take more than one meeting. It is okay for this process to be long, and exhaustive. These discussions will help define your priorities, and your program will be better situated for it.

## Worksheet: Finding Our Why

Take time to reflect on the purpose and mission of your museum, and why it is important to do more now. These are great starters to group discussions leading up to the next planning steps.



## Worksheet: Identifying Our Unique Resources

Work with your team to identify cultural resources and professional resources within the surrounding community, and professional networks. Consider who can help with instruction, tools, and experiences to connect individuals with the culture.

*For example, working with local archaeology firms to provide site tours to identify landscapes, theories about life at the site, and familiarity with the jargon.*

**Internal Expertise**

**Our Landscapes**

**Community Organizations**

**Our Cultural Bearers**

**Professional Network**

**Our Traditions**

## Worksheet: Potential Training Elements

Now that you have considered the unique resources of your museum and community, consider how to activate those networks to create training opportunities and life experiences.

*Are there areas of overlap?  
Do some elements connect naturally?*

### **Collections Specific Skills**

### **Cultural Care Skills**

### **Collections Related Experiences**

### **Cultural Field Trips**

### **Cultural Experiences**

## From Brainstorming to Planning a Training Program

Your team has brainstormed your why, your resources, and potential training ideas. Now it is time to concentrate on taking those soft ideas and transforming them into solid plans for your training program.

Throughout the brainstorming process, you might have identified new collaborative partners to invite to the next part of the planning process. Invite them to help you design a robust program benefitting from various points of view, professions, educational levels, and life experiences.

There are three meetings that should take place, each building on the discussions of the last.

- Every department should come to the first meeting with their filled **Using Our Calendar to Plan Training Opportunities** worksheet. As a group, all the information will be added to a master calendar for the program. Be sure to implement the facilitation styles in **Brainstorming 101** to ensure every activity is accounted for.
- Then, as a group, review the **Potential Training Elements** worksheet and identify where some of these skills and activities fit into your master calendar. Note where there may be some leeway to move these activities around filling open periods. Designate specific staff members to contact presenters and organizations from your **Identifying Our Unique Resources** worksheet to support your selected workshops and activities before the next meeting.
- Finally, as a team, work on the **Goals and Outcomes** worksheet. Make sure your plans are SMART - Specific, Measurable, Attainable, Relevant, and Time-based.
- Throughout this toolkit, you will find advice about planning your training program, but ensure you also schedule time for participants to bond with staffers, and to have opportunities to engage with community members.
- Intersperse time in the collections with professional development training, out-of-office experiences, and individual projects.
- Plan for small victories by the participants, and for your staff. Smaller projects, shorter project periods, and reachable goals.



## Worksheet: Goals and Outcomes

**Goals are lofty, big picture ideas often aligned with your museum's mission and/or purpose of this project.**

Can be broad or specific. Build on the *Finding Our Why* worksheet to help you complete this exercise.

<p><b>Inputs are the tangible components needed to reach our goals:</b> equipment, partners, funding, staff/instructors, objects to be processed, etc.</p>	<p><b>These are the activities that need to be done to reach our goals:</b> workshops, translating, hosting luncheon discussions, field trips, etc.</p>	<p><b>Outputs are measurable methods of success:</b> # of participants reached, # of workshops planned, # of object files completed, or # positive responses received, etc.</p>	<p><b>Outcomes are the changes or impacts we expect to see</b> for our museum, this program, or the community. These less tangible, and more inspiring or hopeful.</p>
--	---	---	--

A decorative border consisting of approximately 25 black teardrop-shaped elements arranged in a circular pattern around the central text.

**Phase II:**

In-House Collections Training

## **In-House Collections Training**

The core of this training program is practice-based skill-building. Focusing on building or improving standard museum skillsets will prepare your participants to work within your collections and be trained to work at any museum. Building off the **Potential Training Elements** worksheet, the **Collections Skill Set Reflections** worksheet will ask you to list specific ways to train your participants. These are the department's daily tasks and other duties we find ourselves doing as members of a small team.

As a tribal museum, it is important to emphasize cultural care methods that meet the spiritual needs of these objects, the intention of the community. This is what sets this training apart from other training opportunities. If your museum already employs these cultural care techniques, training your participants to follow your policies should be easily incorporated into the training. If your museum has yet to write and enlist these methods, the participants could help with identifying where these efforts are appropriate and most urgent. If this is the case, the ownership provided to the participants will be exponential.

Your goal should be to prepare your tribal members to recognize when to activate and advocate for cultural practices within the repository and combine this with standard training. By the end of the program, your participants will have grasped the museum's purpose, the need for the organization and will recognize their ability to advocate for the museum.

This section provides suggestions on:

- How to identify areas to include participants into the curator's daily routine and collections duties
- How to design a multi-tiered approach to object files based on cultural understanding and communal connection
  - An object file process that is expansive (cross-referenced, researched, pertinent to museum mission, goals, and purpose, AND most importantly to the community research requests fielded)
- Including participants in the donation and loan process
- How to address NAGPRA, repatriation, and reburial efforts in your training

## Orientation to the Museum

Every staff member, including the participants, should be welcomed into their new role beginning with an extensive tour of the museum. This tour should include every area of the museum seen by the public as well as the areas known only to museum employees. This orientation of the museum will give the participants a lay of the land before jumping into their job duties, introduce them to all staff, and where to turn on the lights. Below is an example of what the first day could look like.

- 8:00 – 8:30      Brief Welcome: Participants arrive at the museum and are greeted by their immediate supervisor. Each participant is shown to a meeting room to be given the day's schedule. Serve a continental breakfast and start with a short icebreaker. This training emphasizes community building and being able to tell your story. Each participant receives a binder to keep their documents. Be sure to include the museum mission, strategic plans, and additional supportive paperwork including a glossary of jargon that may be used often.
- 9:00 – 10:30    Museum Tour: Participants are escorted around the museum buildings and grounds by their supervisor. Each area should highlight what spaces are used for, if they have access during business hours, or whom to reserve the space with. Every staff member should be given a general introduction: Name, title, and what they are responsible for in the museum. Janitorial closets and first aid kits should be pointed out during this tour.
- 10:30 – 10:45    Break
- 10:45 – 12:00    Participant Orientation: In the meeting room, the training program manager (alone or with a human resources representative) should cover timesheets, dress codes, in case of an emergency whom to contact, expected shifts, how to clock in, and additional information about overtime or other compensation for after-hours events or special events.
- 12:00 – 1:00     Break for Lunch
- 1:00 – 2:00      Presentations: Each staff member or department should provide a 10-15 minute presentation about their job duties and responsibilities. Ask the presenters to share one thing they love about their position, and one thing they hope to accomplish in their position. Encourage the participants to ask questions.
- 2:00 – 2:15      Break
- 2:15 – 3:15      Presentations Continue
- 3:15 – 3:30      Break
- 3:30– 4:30      The training program manager should provide a recap from the day, give additional information that may not have been covered, and ask the participants if they have any questions. Circle talks are one recommended and repeated effort of this toolkit, today is the first talking circle. Encourage the participants to share what they have learned so far, and maybe one thing they are looking forward to learning or experiencing during the training.



## Worksheet: Collections Duties

This worksheet is specifically for the museum practices used in your facility. Add or remove associated tasks to fit how your museum cares, protects, and interprets heritage materials.

What activities have been standardized to the point that the duty is repetitive?

Where can you use additional help to complete a project?

Where can participants and other staff contribute?

### Daily Duties

- \_\_\_ Exhibit Object Checks
- \_\_\_ Pest Sweep (IPM)
- \_\_\_ Repository Tours
- \_\_\_ Research
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_

### Object Files

- \_\_\_ Data Entry
- \_\_\_ Condition Reports
- \_\_\_ File Checks
- \_\_\_ Location Updates
- \_\_\_ Research
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_

### Object Care

- \_\_\_ Dusting
- \_\_\_ Vacuuming
- \_\_\_ Stabilization Donuts
- \_\_\_ Storage Boxes
- \_\_\_ Bagging
- \_\_\_ Mount Making
- \_\_\_ Label Writing
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_

### Cultural Care

- \_\_\_ Feeding Objects
- \_\_\_ Handling Objects
- \_\_\_ Facility Cleansings
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_

### Other Duties







- \_\_\_ Public Programming
- \_\_\_ Museum Committees
- \_\_\_ Grant Writing
- \_\_\_ Exhibition Design
- \_\_\_ Covering Front Desk
- \_\_\_ Assisting with  
General Tours
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_
- \_\_\_

### Worksheet: Buildable Skill Sets

Refer to the **Collections Project List** and **Collections Duties** worksheets to find projects with soft skills and hard skills to be taught to the participants. Are there skills that can be used for multiple projects? Are there skill sets that every museum employee should be familiar with or master? Identify those skills to be taught by your staff and others that need outside resources.

Collections Projects, Duties and Responsibilities	Skill Sets Needed to be Taught	In-House Training?	Resources Needed to Teach Participants
		YES NO	
		YES NO	
		YES NO	
		YES NO	

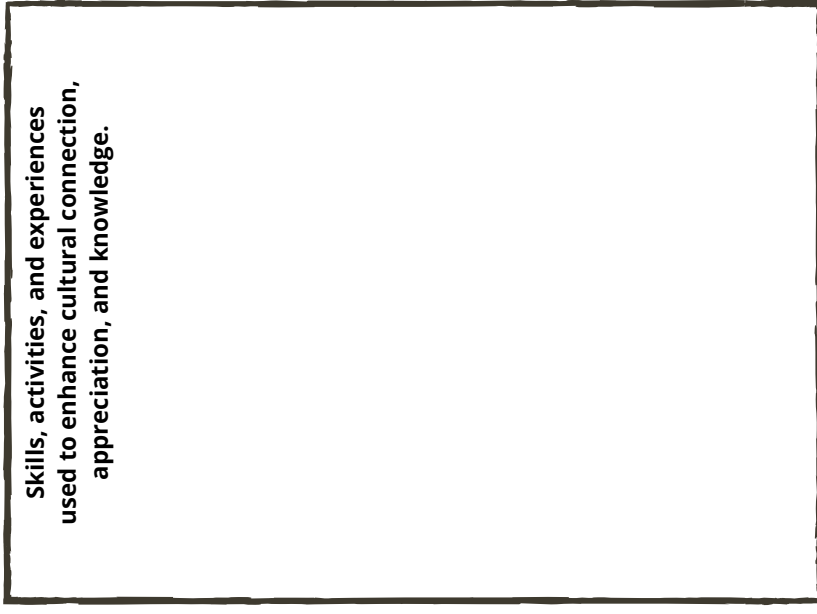
## Worksheet: Culture Based Object Files

	
<b>Object Title:</b>	
<b>Artist or Maker:</b>	
<b>Measurements:</b>	
<b>Materials:</b>	
<b>Description:</b>	

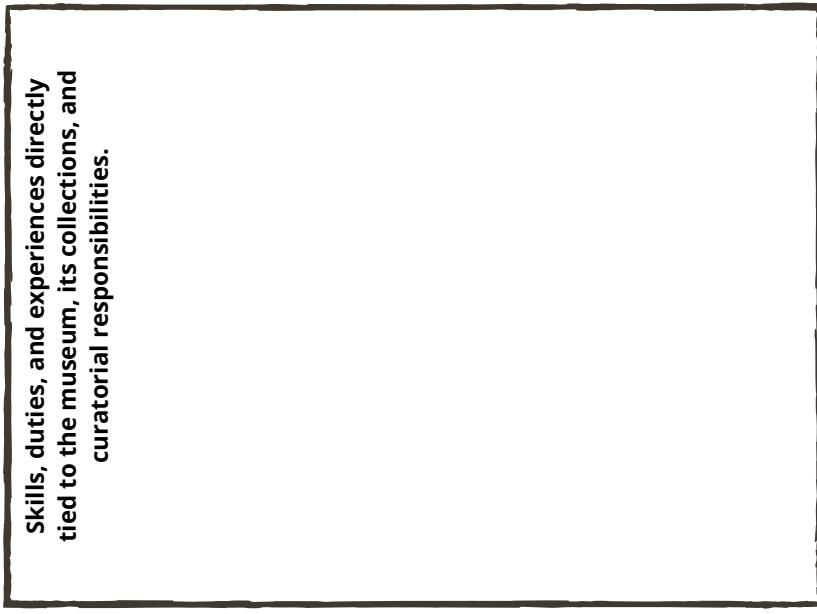
Choose one object from your museum collection. Work through these selected data points to build into this training opportunity. Working from collections care skill sets, think about ways to expand those into practices that involve community building, cultural knowledge, and personal experiences.

*For example, a materials list is static; however, the knowledge and skills it took to gather, prepare materials, and then complete the object are many. These should and can be experienced by the participants.*

**Skills, activities, and experiences used to enhance cultural connection, appreciation, and knowledge.**



**Skills, duties, and experiences directly tied to the museum, its collections, and curatorial responsibilities.**



## In Action: Providing Opportunities to Practice

While working with the collections, ensure the participants get plenty of opportunities for practice. Exposing them to the daily tasks, and observing less frequent actions is training them to follow your lead. Practicing skills will boost their confidence in completing assignments, and familiarity with museum expectations found in any museum.

At the Cultural Center and Museum, one of the first lessons from the curator of collections was proper object handling techniques. The interns watched and practiced the techniques before being allowed to interact with the collections. The curator then led the interns through a condition reporting exercise. Each intern was able to don nitrile gloves before selecting their basket to assess. It was a great exercise to understand the general process, to train a person to observe any damage to the object, and to introduce museum nomenclature and jargon. From here the interns assisted in processing a large archaeological site.

For this toolkit, you might want to consider these types of training opportunities as ways to practice making culture-based object files. Have the interns work together to brainstorm common knowledge about the materials, maybe encourage them to do additional research. You might invite a friend of the museum to bring in an object of their choice for the interns to practice listening to a 'donor' tell the story of the object, and documenting those memories. Teach the participants how to ask open-ended questions. Provide time for the participants to practice the Material Culture theory techniques. The TMY Folklore Field School did an amazing job of teaching participants how to observe an object using this theory.\*

Ask the participants to compare notes, did one hear something important that another person missed? What don't we know about the object? Where would we find that information?

\*You can find notes about this process in the appendix.



Images courtesy of the Tohono O'odham Nation Cultural Center & Museum

## **Learning from the Donation and Loan Process**

In the past tribal nations have had troubling relationships with outside museums and anthropologists. These institutions did not always respect Indigenous traditions and sacred relationships with the objects. In some cases, tribal members were denied access or input on properly caring for these heritage materials.

As tribal nations have begun to create museums as a way to protect and revitalize their cultural heritage, rebranding what a museum can be has been difficult. However, tribal museums have put forth a community-centric focus: prioritizing Indigenous approaches and local traditions and belief systems. Following a community-centric mission allows trust to be built between the tribal museum and the community. In addition, continuous interactions between the museum and individuals throughout the community ensures the museum is accountable and open to the feedback of its stakeholders.

As community members begin to build trust within their community museums, it is important to encourage participants to become familiar with relationship-building skills and participate in the donation and loan process. Throughout these processes, the participants hear memories and stories shared by the donor. They are introduced to an object as something with a history; it was cherished; it had a maker, and a purpose. This object belonged to a family. Thinking of the collections as *more* can change how one presents about it, and cares for it.

Regarding collections as more than a solitary object, and a basic object file, fit the idea that these pieces serve a purpose, carry spirit, and should be cared for as such. This circular and culturally in tune view of the collections is one example of how tribal museums differ from European/western museums.

## **My Experience: The First Donation I Witnessed**

When I was an intern in 2005, an older gentleman arrived at our building with his grandson. As he approached, I could see he had a small bundle carried in both his hands. He slowly began to unwrap the dishcloths and handkerchiefs to expose a small Huhugam pot. I observed the delicate cradling, and when he said this piece had been cared for by his family for as long as he could remember, I knew just how important it was to have him trust us... me... with this donation.

Years later, the museum hosted a group, and during that session, the men's bathroom mirrors and tiles had been etched, tagged with gang markings. The museum had just opened its doors, and this was our first experience with any building destruction, and we were distraught. The staff entered the meeting space, requesting the opportunity to speak with the group to address the situation.

I shared the immense sense of responsibility the museum, its workers, and its volunteers have to the past, to our community members today and tomorrow. I shared the story of the gentleman cradling the small pot and trusting us to take care of it and his story for future generations. I told them the museum is the same as that small pot. We need to take care of it because it holds and protects our history. I closed by saying it hurt to see such disrespectful property damage.

The response of the group was apologetic, and ashamed that someone in their group had done this. Our maintenance crew immediately repaired the damage and since that time I can count on one hand the times we have found property damage at the museum. I think this has to do with the feeling of ownership and respect felt by the community and the staff members.



FYI: Hohokam is the archaeological term given to the ancient peoples of southern Arizona and northern Mexico. Huhugam is the term used by the O'odham to describe their ancestors and their works.

## Teaching the Participants about NAGPRA

Every Indigenous community has different preferences when it comes to repatriation. Therefore, it is important for your participants to become familiar with the Native American Graves Protection and Repatriation Act (NAGPRA) and how the law has impacted native communities across the United States, particularly your community.

- Discuss your tribe's position on repatriation and reburial.
- Discuss your museum's policy on repatriated items and human remains.
- If there is a Tribal Historic Preservation Office or Cultural Affairs Office handling incoming lists (Inventories of Human Remains and Summaries of Cultural Items) invite this person or group to give a presentation to your participants about prioritizing which objects will be pursued.
- University of Denver's Community of Practice group is open to the public and has bi-monthly meetings for dialog, assistance, and guest speakers. This could be an opportunity to familiarize staff and participants with current and ongoing issues and the jargon used in this process.
- Your professional network may be able to give a tour of their holdings, discuss how their museum or organization has approached repatriation, where they are in the process, and ways they have thought about performing beyond the restrictions of the law.

Exposing your participants to the many ways tribes and other museum partners are dealing with repatriation is important to their understanding of the broad methods available in the museum world. This is also an incredible opportunity to train other members of your staff and volunteers, especially those who field visitor questions, lead tours, and interact with the public.

Creating a public program to engage community members to the purpose of the law, how the tribe works with outside institutions, and how the museum is (or isn't) involved could change the understanding of the process, and why through this law, we are unable to return every piece of cultural heritage to their homelands.

*\*Although this topic can be difficult, don't forget to teach about it. Understanding how NAGPRA affects Native communities, museums, and the museum field at large is important to determining how our museums will respond and expand on the law in the future.*

## **My Experience: Assisting with Repatriation**

For the Tohono O'odham Nation Cultural Center & Museum, it was decided to never host our ancestral remains on site. We were often called in as support members, working closely with the Tribal Historic Preservation Office. Our support was in the preparations:

- purchasing and preparing supplies
- labor for preparing the site
- cooking for workers throughout prep, and on the day of reburial food for invited guests
- we were able to help in transporting elders, ensuring their comfort

One of the things that affected me the most was being a respectful witness to the moment our ancestors were returned to the earth. Knowing that they were being returned to a final resting place, in their homeland surrounded by their own people.

Before working for the museum, I did not know anything about NAGPRA or the reburial practices held by my community. Being able to contribute to the process, learning from the Elders in charge, from the Tribal Historic Preservation Officers, and my coworkers who may have had more experience with repatriation, burial protocols, kitchen details, etc, was incredibly valuable as I contemplated what I was participating in.

*\*There was so much more to this experience, but it is not appropriate to share details in this type of forum. But what I can share is the enormous emotional impact it had on me in connecting with my ancestors, and finally understanding the weight and incredible responsibility of bringing them home.*

## Training Beyond Collections

Although this toolkit has a focus within museum collections, it is vital to recognize the benefits of having your participants engaged in all areas of the museum. Collections work is connected to the other areas of the museum serving the community including education programming, exhibitions, and public relations. This section provides an outline example of how to incorporate the different departments into the training, and the skillsets provided by doing so.

### Opportunity Situation:

A traveling exhibit is scheduled to arrive soon. Using your exhibition timeline you prepare a schedule detailing when the participants will meet with individual departments for training. This is to help them understand all the activities required to make an exhibit successful. When working with other department leads, the participants will be working under their supervision and guidance. Participants should be actively assisting that department to complete their 'to-do lists.'

### Before the traveling exhibit arrives:

Exhibition Lead works with participants to:

- Discuss why the museum sought this exhibit to host. Cover the process including scheduling, contracts, and agreements, additional insurance, etc.
- Cover important exhibit dates: Arrival of crates, installation schedules, dates for the opening and reception, the closing of the exhibit, and takedown.
- Explain the show's content, who produced it, and the intention or vision of the exhibition. This offers the participants an opportunity to see how much work must be done to get a traveling exhibit before it can even be put on the museum's schedule.

Education Lead works with participants to:

- Discuss who the exhibit audiences are and what type of educational programming those groups prefer or gain the most benefit from. How does adult programming differ from multi-generational programming or visiting school groups?

Public Relations Lead works with participants to:

- Discuss the importance of advertising: how the flyers were created, who receives emails announcing the exhibit, effective website information, radio announcements, posters, any other venues used.

Maintenance Lead works with participants to:

- Cover the details of preparing the exhibition space: removing existing furniture or structures, painting walls, building walls, applying decals, equipment used to complete the process, etc.

Security Lead works with participants to:

- Discuss how they patrol and monitor exhibitions and gallery spaces, and how this might change for the upcoming show.

### **After traveling exhibit arrives:**

#### Exhibition Lead

- Discuss the importance of acclimation of the crates, condition reports, inventory, and organization.
- Include participants in the preparation activities needed to install the exhibit.
- Place materials in the exhibit area, including hanging or arranging displays.

#### Education Lead

- Demonstrate possible programs or activities to be highlighted during the exhibition's timeframe. Explain the difference and benefits between pre-visit efforts and post-visit outreach.
- Invite the participants to assist with the program design and implementation.

#### Public Relations Lead

- How to engage exhibit visitors, any evaluation or tracking to be used, and why those are important to the museum and to the exhibit designers.
- Invite the participants to assist with planning the reception. Explain why you make the decisions you make.

#### Maintenance Lead

- Participants should practice and assist with patching walls, painting, using power tools, and hanging paintings with level. Safety rules and procedures for using equipment including knowing what types of tools are needed for each, and which cleat or nail is appropriate to use, and when.

#### Security Lead

- Explain how and when to contact them if something were to happen during the show. What should they be observant of when walking the galleries or exhibition?

### **After setup:**

All staff will participate in training tours. First, all will go on a tour of the exhibition with a trained staff member or docent. Then everyone will practice providing tours, and engaging with 'visitors.' Staff members should practice fielding questions that guests might ask.

All staff will practice greeting guests and welcoming them to the museum. Everyone should practice introducing themselves and explaining their work at the museum. Everyone on

staff should be reminded to say 'I don't know the answer to that, but I can find out,' and whom they should ask.

### **During the exhibit:**

All staff should take turns in the exhibition area(s) when visitors are present. Encourage all staff to greet and engage with visitors and ask if they have any questions.

All staff should be encouraged to take turns guiding scheduled tours of the exhibition.

All staff should help maintain the cleanliness of the exhibition area(s). Participants especially can be scheduled for daily checks and spot cleaning.

All staff should be encouraged to attend any special events planned for the exhibit and be asked to mingle with visitors and guests.

### **After the exhibition closes:**

#### Exhibition Lead

- Will supervise the deinstall, inventory, condition reports, and packing for shipment. Be sure to include the participants as much as possible.

All staff members, including participants, should attend a debriefing to discuss what went well, what could be improved, and how the exhibit was received by the visitors to the museum. In addition, everyone should share interesting interactions with visitors or any observations during the process.

#### Maintenance Lead

- include the participants and other staff in the cleaning and preparation of the exhibition space for the next show or the replacement of the permanent show. This should include repairing any damage, patching, and painting as needed. And set up of the space.

The point of this introduction to all museum responsibilities is to express the ways all the departments support the overall mission of the museum and the importance of supporting your team to reach those goals.

You can build a similar outline by looking at the following worksheets: **Using Our Calendar to Plan** and **Collections Project List**. These schedules can identify additional training opportunities with various departments.



**Phase III:**

Knowledge Gathering and Sharing

## **Knowledge Gathering and Sharing**

As the participants are learning more about museum practices, it is vital they begin to connect these cultural objects to the living culture. By looking at objects as living parts of the culture, it is no longer a solitary piece of history isolated within a box, separate from its purpose. Identifying the many uses, stories, and knowledge tied to the object allows for a broader sense of the importance to the community other than a standard object file.

Using the **Identifying Our Unique Resources** worksheet in Phase I and the **Culture Based Object Files** worksheet from Phase II can help you jump from the standard object file, into a multitiered approach to understanding the culture. Building out from the two you will engage with the cultural assets specific to your community. Your participants will interview Elders and other knowledgeable folks in the community. They will learn the process of making traditional objects, like baskets, from harvesting the materials, using tools to process these and learn how to make the object. From this experience they will gain an appreciation for the innovation used by our ancestors, the amount of work it takes to complete the object, and be able to tell the story of the object from their own perspective.

Landscape tours can highlight current boundaries of reservation lands, traditional territories, food, and art focuses, and interactions with cultural bearers. Using the **Designing Cultural Field Trips** worksheet, consider how all these overlapping ideas and practices exist in your community, and how to incorporate them into your cultural field trips.

You'll find suggestions on:

- How to design your own cultural field trips
- Using your identified resources to emphasize the living culture of collections
- Incorporating opportunities to build a learning community

**How many ways are there to gather knowledge?  
There are as many ways to learn as there are many ways to share.**

## **Note to Program Manager:**

It is important for you to set guidelines for your staff and participants prior to facilitating community engagement opportunities. Below are a few suggestions, but ultimately it is up to your museum to set a standard of behaviors, professional code of ethics, and tone for any interactions taking place during business hours.

Community guidelines can include the following suggestions:

- Remember you are representing your tribe
- Remember you are representing the museum
- Remember to be respectful
  - Be present and engaged with the activity
  - No phone calls or texting during interactions
  - Dress appropriately for the occasion
- Remember to assume that everyone you meet during this process has good intentions
- Remember that you and your team are learners: be encouraging, supportive, and forgiving

As the manager:

- Be receptive to random interactions with community members
  - stop and talk to guests in museum halls and galleries
  - encourage the participants to invite conversations
- Train your participants and staff on the art of small talk and asking open-ended questions
  - Encourage them to share about what they're learning and their experience at the museum
- Address any issues directly and in a timely manner

## **Building a Learning Community**

Your museum should encourage relationship building between staff, participants, and the community. An effective method to achieve this is by engaging one another outside the museum walls. Learning is a discovery process, and the more opportunities to learn about the community, the bigger the understanding your people will have for the community and the culture.

They will be learning together, processing new experiences together, and will be exposed to each other's stories throughout this process. The relationships being built are based on trust and an appreciation and exchange of knowledge and life experiences. Give space for the participants to interact with one another in an informal environment, with short unsupervised times to share their knowledge and learn from one another.

While the sharing of ideas, opinions, and stories happen, so is the gathering of knowledge outside of themselves: pieces to the overall definition of communal identity and what it means to be an active member of the community. For example, for many Indigenous people, the perspective of taking care of your community can be seen in food practices and participating in community activities.

It is just as important to encourage the museum staff and program participants to volunteer at community events, set up booths at functions, and be present during ceremony days. Make sure your participants invite community members to the museum. The participants will represent the museum, share about the training program, and field questions about the museum. As frontline workers, they will be able to measure the interests in museum programming and the community's needs in real-time.

Much can be said for the benefits of a well-planned program. However, sometimes the most impactful takeaways are organic. These moments happen when there is a flat tire, when meetings are canceled last minute when taking the scenic route back to the office, or during the relaxed participation of a feast day. Allow your community members to share in the joyful moments of culture, food sharing, and the local traditions that a strict schedule does not account for.

## My Experience: Learning from my Peers

Your training program has the potential to awaken a fierce love and appreciation for the culture through the sharing of memories between the participants and staff. For me, it wasn't until I was older that I recognized the value of my heritage. Through my internship, I found a love and appreciation for the many facets of my culture. My fellow interns shared memories with me that made a lasting impression and demonstrated the hidden parts that make up a whole culture through the lives and actions of the people.

They have given me permission to share these stories with you:



Image courtesy of the Tohono O'odham Nation Cultural Center & Museum

*Allison remembers waking up in Cedagi Wahia to her grandfather Asencio singing traditional songs just beyond the wood and screen door of their adobe home. She describes the scent on the air as her grandmother Laura would splash the dirt floors with water to sweep, infusing their home with the comforting desert smell known by O'odham in the southwest. Allison's art hints at these memories and fills me with a sense of longing and warmth.*

*Matthew grew up visiting elders with his grandpa Andy. Every road trip, the two would stop in to visit, catching up, sharing in a meal of freshly made cemit (tortillas), beans, maybe spam, bologna or cheese, whatever food could be shared as a sign of hospitality. It's a habit that I admire in him today - always curious about how people are doing, knowing their family ties, taking time to sit with community members and talk.*

*Crystal once shared a story about the first basket she ever made. In our tradition, you give your teacher the first object you make, and for her, it was her grandma. When she gifted this basket, her grandma spit onto her hands and began to rub Crystal's fingers, wrists and forearms. It was a prayer and a blessing between a grandmother and granddaughter that Crystal would carry forward the traditions and become a teacher for another person one day. I have seen Crystal teach, and she has the gift.*

Although these were not my memories, I could hear Asencio's song because of the recordings in the archives and cultural performances at the museum. Although I did not share the relationships that Matthew had, he demonstrated how to connect with my neighbors, honor family relationships, and practice the art of conversation. The power of traditions being passed on by a loved one, and the obligations and hope, that the future will depend on your practicing and being a willing participant and teacher was an incredible lesson, given to me in a beautiful memory shared by my dear friend.



## In Action: Au'd Harvest, A Cultural Program

As spring approached, the Cultural Center & Museum staff met to plan future public programs. We set our sights on traditional foods. In this case, we chose agave or au'd. In the past, men would take to the mountainsides to gather the hearts of this plant. It was a tradition that happened every year, but it was now something our community spoke about but didn't have widespread practice. We decided this year would be ideal for reviving this food tradition.



We began to work with two brothers, Jose and Joseph Enriquez, from Queenswell in Schuk Toak district, to plan the ideal time for this to take place. The effort would require a week's long commitment from the museum and all the participants. We would need trucks and SUVs to transport people, gather materials, and carry tools through and up mountain terrain. We would need to provide food and drinks to all those involved. It would take members of the staff from all departments.



We reached out to the Behavioral Health Program and its Fatherhood Is Sacred group. They committed to learning the process and ending the week with a public program to remove the steamed au'd hearts, serve the public and share their experience.



The men spoke about seeing remnants of family camps and roasting pits in the hills. They spoke about the exertion needed to provide food to their families and community in the past. They spoke about preparing the roasting pit and staying overnight to ensure no steam escaped, and the new relationships they formed during the night.



We did not anticipate that in this effort, the men from the fatherhood program would bond with the two Elders, experiencing an epiphany as they learned about responsibilities to the culture and to their own families. As they shared with museum visitors, the emotions were raw, proud of what they accomplished and their newfound connections.

Images courtesy of the Tohono O'odham Nation Cultural Center & Museum

## Cultural Field Trips

A cultural tour of current land holdings and traditional land bases can be instrumental in understanding how the landscapes and their resources have influenced how traditions and materials were used. Therefore, this should be one of the first activities planned for the participants.

Landscapes hold stories of how ancestors moved across the land, seasonal habits, historical events, ceremonies, even dialects. Becoming aware of the different sand colors, reeds, and local fauna can build sight identification with materials and patterns. In addition, encouraging staff and participants to familiarize collection objects with their host communities can build their confidence in recognizing tribal heritage and discussing these with tours and other interested parties.

When designing your cultural field trip, consider the following:

- What should every participant, staff member, and community member experience in their lifetime? Of course, in an ideal situation, your museum could offer these experiences as often as possible to as many people as possible, but what do your museum staff need to experience to better communicate the culture with others and connect to your tribe's history in a personal and meaningful way?
- What are your traditional stories that need to be known by the participants? But just as important, what are your contemporary stories? What does it mean to be a member of your community today?
- Explain why this experience is important and should be a non-negotiable when training staff and program participants.
- Consider the multiple voices of the place or the experience. Who has stories and knowledge to share with your participants? Who is always referred to in that story? Who has historically been left out but should be heard?
  - Try to find a local guide who wants to share his/her knowledge of the land and the history of the area.
  - If possible, have these guides ride in the same vehicle as the participants. This allows for participants to ask questions as they arise. Ask your guide to point out landmarks and community identity markers (like old windmills, clay sites, etc.) and share personal memories along the way.
- What resources will be needed to arrange this tour? Are there access restrictions in place? What type of vehicle will you need to use?

## Worksheet: Designing Your Cultural Field Trips

<p><b>Experience</b></p> <p>What do the participants NEED to see? What do they need to experience?</p>	<p><b>Importance</b></p> <p>Why is this important to experience? What will the participants learn?</p>	<p><b>Voice/Experiences</b></p> <p>Who can tell the story of this place? Are there multiple voices that should be included in this story?</p>	<p><b>Resources</b></p> <p>What resources do you need to arrange this tour? <i>Travel, season, permissions, funds, etc.</i></p>

## In Action: Learning Through Cultural Field Trips

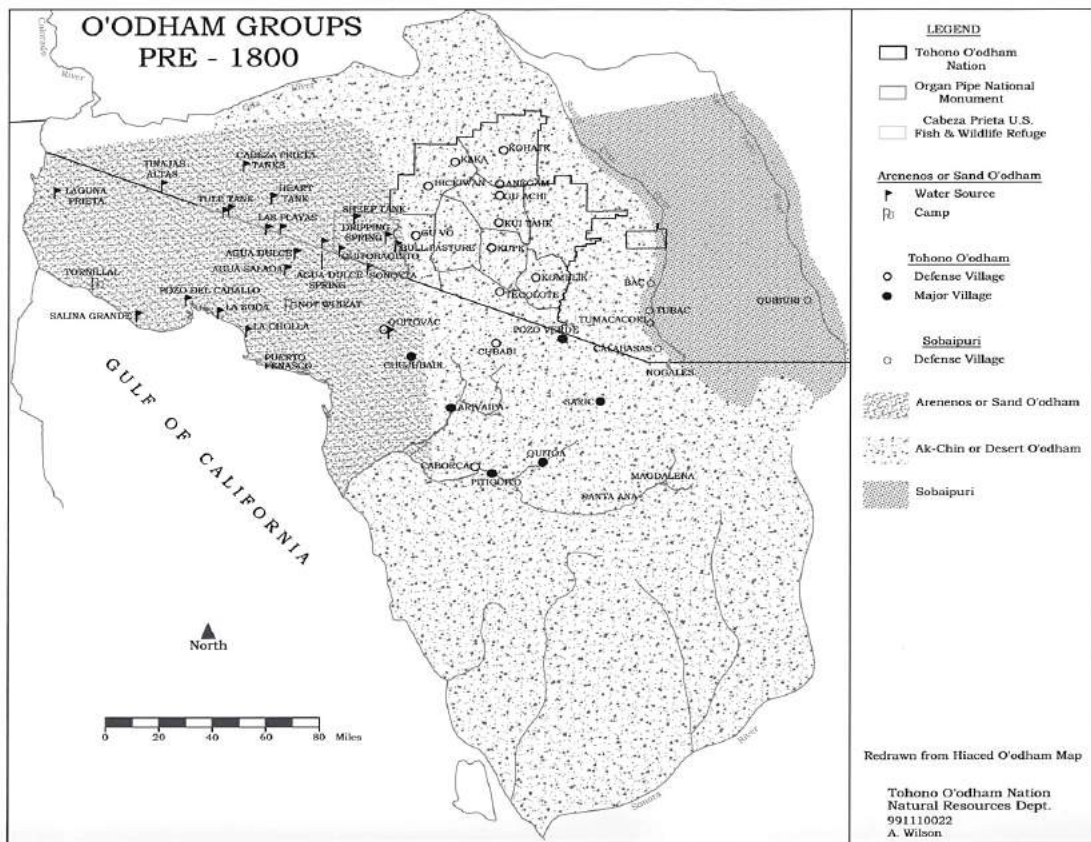


Image courtesy of the Tohono O'odham Nation Cultural Center & Museum

The Tohono O'odham Nation covers 2.8 million acres, a similar land base to Connecticut. The reservation is based within United States boundaries. However, the tribe still honors the traditional land base, which stretches north to Phoenix's Gila River, east to the San Pedro River Valley, south into Mexico and the Rio Yaqui, and west to the edge of the Colorado River. As you can imagine, the landscapes vary greatly from sky islands, riparian areas to mesquite bosques and the sand and volcanic rock scenery of the west.

Cultural Center & Museum curator of education, Bernard Siquieros\*, would guide staff members across the current reservation boundaries sharing stories about particular communities along the route; old mining towns that were going to be the new Chicago until going bust in the early 1900s; ceremony shrines; migration patterns of our ancestors and the influx of migrants today pointing out favorite paths; and even a boulder for young men to throw pebbles into divots telling of their future spouse.

These opportunities to see and feel the landscape combined with the stories of our past should be experienced by every member of the staff and possibly be opened up to interested community members. as an effort to pique interest in communal stories about survival, food traditions, and seasonal migration.

\*Not every museum has a curator with the traditional and historical knowledge like Mr. Siquieros. Collaborating with a local resource with this information would be ideal to conduct these tours.

## In Action: Archaeological Site Visits

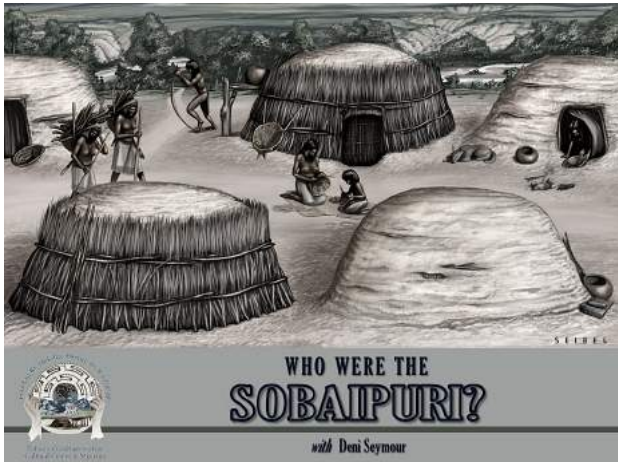


Image courtesy of the Tohono O'odham Nation Cultural Center & Museum



Image courtesy of Anthony Sweezy

Cultural Center & Museum interns were taught about archaeological sites in a classroom setting, discussing terminology and basic principles. This involved stickmen sketches on a whiteboard depicting strata or ground layers. Each intern spent time in the repository repacking plastic and paper bags from the Central Arizona Project (CAP). The stone tools, pottery sherds, and other findings were listed with site numbers and feature names. The interns learned that all sites have paper records coordinating with the objects, and had access to the Nation's archeologist to ask questions.

From there, interns were invited by the Tribal Historic Preservation Office to visit archaeological sites to watch as the crews worked a site. On one trip to northwest Tucson, the interns were led to a trench that held a story of generations of Huhugam living on that one parcel of land. At the base of a hill, at the edge of the Santa Cruz River, the strata showed proof of the farming communities our ancestors were known for. Within those layers, we read there were multiple floods, multiple fires, and yet the communities rebuilt and continued to thrive. We witnessed our historical resiliency.

At another site, a small group of community members and museum staff were led on a tour of Sobaipuri ruins. Southwest scholar Deni Seymour spoke about how the Sobaipuri were warriors and shared stories based on the Spanish journals about their fierceness. Theories about why the Sobaipuri left the San Pedro River Valley were posed: was it contact sickness, settler encroachment, or the draw of mission living that took them west into the Wa:k community now known as San Xavier.

Historically, the O'odham were known as peaceful and welcoming to the Spanish and later the American settlers. At one point, one of the 'younger' participants pondered, "What would have happened if our ancestors had fought them off? Things are so different; we lost so much." An Elder said, "Every decision made by our ancestors was made with you in mind. They did their best with what they had and with the future in mind."

Your program should encourage this type of space for organic exchanges between participants, staff, and community members. Conversations like this may not happen every field trip, but they make for a meaningful and impactful experience.



**Phase IV:**

Empowered and Connected

## **Empowered and Connected**

The intentional process of connecting participants to a living culture and broad history they may not have known about before is manifested in an increased understanding and appreciation for their own culture. As a bonus, the participants are learning collections-specific job skills which are transferrable to other areas in the museum.

Throughout this experience, the participants are finding areas that speak to their strengths, interests and encourage a sense of ownership and a right to contribute. It is important throughout the process for your museum staff to recognize areas where the participants excel and find ways to encourage professional growth in those areas. Encourage participants to find new links between the work they've been doing, the history they've been learning, and the experiences they've had in other museum departments. Encourage participants to cross-train beyond the collections. In smaller museums, flexibility and an 'all hands on deck' mentality are necessary for the success of the entire museum.

This section provides examples of how Tohono O'odham Nation Cultural Center & Museum benefited from having excited, passionate, and committed community members (the participants) step up with creative ideas and a willingness to share this passion with others in the community.

## In Action: Designing Programs to Meet Museum and Community Needs



Image courtesy of the Tohono O'odham Nation Cultural Center & Museum



Image courtesy of Jennifer Juan

Before the opening in 2007, different discussion groups throughout the reservation were held to determine the focus, mission, and goals of the future Tohono O'odham Nation Cultural Center & Museum. Community members voiced the importance of family and knowing who your relatives are and where you come from. Since 2007, the Cultural Center and Museum has offered various workshops and programs to help community members develop the own genealogy file and start documenting the memories that make our families special to us.

The museum relied on the assistance of Joyce Juan, a hobby genealogist, to lead the museum's effort to 'keep familial ties known within the community. Her program led interested community members through a family tree process, starting with themselves, moving onto their immediate family before branching out. These workshops were date-focused and included a small portion to add personal memories about each of the people added to their family sheets. Interns assisted with paperwork and made copies. The original went into the archives and the copy to the participant. Within a month, Joyce would type all their information and complete additional research on vital records, military records, and news clippings. The typed records were placed in the archives and sent to the community member. These workshops became so popular that the interns pushed to have more community host sites. As a result, the tribe's enrollment office began to refer family tree inquiries to the Cultural Center and Museum.

Interns began to create additional ways to expand the program to appeal to teenagers and children. As a trial run for some of these programs, the Cultural Center and Museum hosted Family Nights, encouraging families to come in and document family memories, but also to write about who they were today.\* For every session, a booth was set up with booklets made by interns and their family members. Participants would go through the books commenting on 'how cool' it was to see a 5-year-olds' book about his relationships or a listography book that covered a person's quick bulleted memories of their entire life and their bucket list.

The Cultural Center and Museum met the community's need by locating a community member who had the skills to advocate on the importance of knowing your family relations and then embraced the creativity of their interns to expand on the initial program.

\*Examples of the workshops can be found in the appendix.

## In Action: Merging Culture and Educational Programming



Images courtesy of the Tohono O'odham Nation Cultural Center & Museum



Tohono O'odham's storytelling takes place in the winter months, just as they have for centuries. The legends and stories capture the creation of the universe, why certain animals act or look like they do, or serve as lessons on how to behave in our community. The Cultural Center and Museum has hosted multiple storytelling nights over the years. Open to the public; folks would gather by the fire as they listened to seasoned storytellers and those just beginning their journey as orators.

Former intern Crystal Narcho began to work with several Elders in the community to develop a storytelling program dedicated to teaching youth the stories, language, songs and introduce them to the landscapes featured throughout our legends. The innovative part of this program was taking the story, usually orated by one storyteller, and making it into a theatrical production with all parts played by the participants. The toddlers, teenagers, Elders, parents, guardians, and museum staff learned lines in O'odham, practiced singing and dancing, created props, and designed the sets. The play took place at the Cultural Center and Museum's outdoor amphitheater. The space was filled with community members cheering the children and supporting them.

It started as an experiment, with no plans to continue after the first year. However, it was the young participants that advocated for themselves and the program, insisting Crystal continue the program year after year. What had started as an experiment grew into the most successful public program produced by the museum. Native communities outside of our reservation requested the show be presented, allowing the young group to travel and share these amazing skills with other people.

Supporting the interns to test run ideas has benefited the museum immensely from their interns' creative efforts and passions. In addition, the Cultural Center and Museum developed and deepened relationships with the community throughout the process, especially with the youth empowered to stand up in front of 300 strangers to speak and sing the language.

## **In Action: Community Voices in Exhibits**

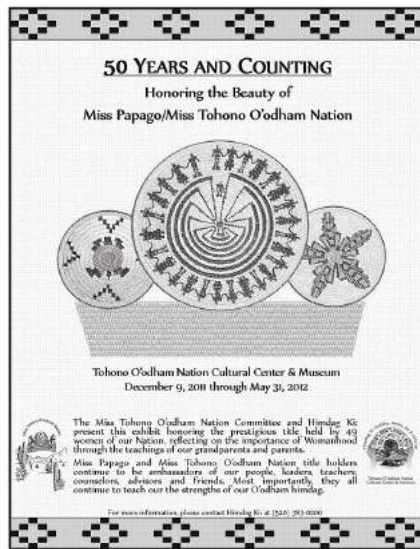
Cultural Center & Museum interns were trained to work with exhibitions during the 2005 retrospective show The Art of Leonard Chang. He was a respected Tohono O'odham artist well-known, and popular across the reservation and throughout the American southwest.

Participating in this exhibit, the interns demonstrated skills they were learning, such as:

- Assisting facility maintenance they built eight temporary walls to hang loaned artwork.
- Each intern took turns assisting the collection curator in filing loan documents and organizing artwork pre-exhibition.
- The careful transporting of artwork including a large mural painting done for the Archie Hendricks Sr. Skilled Nursing Home.
- Assisted the education curator to design and lead school group tours and activities.
- Local author Susan Lobo walked the interns through the exhibition hall and shared short stories about the pieces loaned for the show. During the week of the exhibit, the interns led tours and shared the stories with guests.

After this initial experience, the interns were encouraged to curate exhibition shows based on their interests. By building upon personal interests, there was an existing knowledge of the topic that could be expanded upon for a general outline of whom the interns needed to garner support from in the form of exhibit committees.

- O'odham Brown: What it Means to Me needed advice and guidance from local traditional and contemporary artists. The committee assisted in identifying artists for the show, discussions about art in a historical context, and technical support when designing the overall show.
- Collaboration between the Individual titleholders and the Miss Tohono O'odham Nation Committee assisting in the direction of the exhibit, 50 Years and Counting: Honoring The Beauty of Miss Papago/Miss Tohono O'odham Nation. The exhibit served as a memory database, reunion of pageant runners, and recruitment for future representatives.
- Key Ingredients allowed the opportunity for the museum to support the work of local farming organizations to discuss how modern agriculture practices tie into the historical survival strategies of the O'odham and gave opportunities to involve tribal members of all ages in harvesting groups, gardening efforts, and to expose youth to future career choices.



Waila music was introduced by European Jesuit and Franciscan missionaries to the O'odham more than a century ago. Over the years, the music has transformed into our own blend of beats, shaped by our spirit of love, family and culture. Waila has become a part of Tohono O'odham culture embedded in our every day way of life.

Please join us at 6:00pm on September 13, 2012 for the opening reception of  
**Tohono Kaidalig: Tohono O'odham Piast Ne'ñei**  
 Sources of the Desert: TOHONO O'ODHAM WAILA MUSIC

Join us for the "Honoring Waila Music" concert series highlighting the following waila bands:

September 13, 2012	Fuzion Fiddlers
October 25, 2012	D Falcon Nyan
November 75, 2012	Braves
January 24, 2013	Valentini & Co
March 21, 2013	Genie and the T.O. Boys

If you have any questions, please contact Matthew Lewis at P.O. Box 617 | Sells, Arizona 85634 | 520.381.0300



Images courtesy of the Tohono O'odham Nation Cultural Center & Museum

In 2007, Allison Francisco curated the show O'odham Brown: What it Means to Me in the museum's contemporary gallery. Allison was responsible for the entire show. She worked with O'odham artists as they interpreted the theme of the show, and designed the exhibit storyline for visitor experience. Realizing many of the local artists needed assistance in building their portfolios, Allison located a local organization to provide a free Business 101 course for the artists, an example of recognizing and fulfilling a community need.

In the years to follow, Crystal curated 50 Years and Counting: Honoring the Beauty of Miss Papago/Miss Tohono O'odham Nation. Matthew curated Tohono Kaidalig: Tohono O'odham Piast Ne'ñei which coincided with the national release of *Waila: Making the People Happy* documentary about the Joaquin Brothers Band. The Smithsonian's Museum on Main Street traveling exhibition Key Ingredients made a stop on the reservation. Jennifer curated a companion exhibit specifically about traditional foods harvesting and cooking, community hunting, and other seasonal activities. This was an example of using a mainstream traveling exhibit and making it pertinent to the local community.

In 2008 the interns collaborated with the Tohono O'odham Community College art department to design a semester-long course to teach display fundamentals within a museum setting to 10 students. Interns designed the course, lead discussions, and helped to demonstrate design tactics within collections, exhibit design, and educational programming. The display A Woven History: These Baskets All Started with a Story was opened and exhibited in the Cultural Center & Museum lobby in 2008.

Through each of these experiences the interns learned how to manage projects, budgets, and people. They each navigated issues related to scheduling conflicts, interview use restrictions, in house printing, mounting and installation of exhibits. In short, they were using the skills they had learned during their training to design and execute their own exhibits and activities.



**Phase V:**

Reflecting on the Process and  
Planning for Future Improvements

## Before the Program Ends

Whether your organization and team plan to end the training program or have committed to training more participants, it is important to complete a review of the project. Preparing for evaluation efforts can include:

- Gathering initial planning documents for an end-of-program comparison. The work you completed in the **Goals and Outcomes** worksheet will provide a delineated perspective of intention, planned activities, and expected outcomes for your review.
- Review the brainstorming notes from **Finding Our Why**, and ask your team if the program helped to get you closer to addressing these larger issues.
- Gathering support documents about the activities and experiences provided during the training. These can be in the form of quarterly check-ins or specific benchmarks you put in place during the planning sessions. Refer to the following worksheets **Using Your Calendar to Plan Training Opportunities** and **Potential Training Elements**.

Reconvening at the end of this initial training program, your planning group should reflect on the program's successes and challenges and areas for improvement. This time is for a thoughtful assessment of quantitative (tangible/measurable data) results and qualitative (emotive/sensed) outcomes from the program for the museum, participants, partners, and community members.

- Reviewing budget estimates from the planning phase and current accounting of expenses will also give a fact-driven account of the financial need to continue providing this program in the future. Be sure to keep on top of estimated costs associated with each activity, workshop, cultural tour, honorarium, and other costs to be compared with a final budget review.
  - Have your team consider whether the costs outweigh the benefits to the participants, staff, and museum, and visa versa.
  - Ask your collaborative partners to do the same.
- A detailed look at human resources may be the difference between a sustainable, yearly program versus an effort specific to larger projects and shorter periods of participant engagement.
  - Consider how often your museum staff are involved with training the participants, and if that time away from other duties has been detrimental to the running of the museum.
  - Ask your collaborative partners to do the same.
- Frank discussions about areas to expand the training program, pulling the training back

or using it only as museum needs and opportunities arise, or adjusted to use in conjunction with other departments' training in other departments is a great direction. When considering what works best for your team and museum, these discussions are necessary.

- Preparing exit surveys or interviews for your participants and partners can help your team determine which efforts were most impactful, sustainable and what challenges should be addressed before closing out the program and before beginning another session.
- Insist all review discussions are honest but constructive. When identifying concerns, or issues work through solutions to meet your museum's needs while still supporting the learning environment needed by your participants.
- Embrace lessons learned through this process. Many of the tasks you embarked on can be transferrable to future projects.

This section has suggestions on:

- Exit surveys and interview questions for your participants and partners
- Questions to ask when reflecting as a team
- Taking a moment to celebrate what you've accomplished

## Survey: End of Training Reflection for Participants

Please complete this survey about your experience in this program. We measure the program's effectiveness based on your experience with the culture before the training and after the program. Your responses are beneficial to the museum and how the program is operated in the future.

*Thank you for your time and dedication to the museum and this training program.*

### **Before this training:**

- I had a clear understanding of our tribal history.
- I could speak/understand the language.
- I had relationships with cultural bearers.
- I was familiar with our cultural traditions.
- I was familiar with our traditional lands.
- I knew the histories and stories of our individual communities.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### **This training:**

- ...has prepared me to work with tribal collections.
- ...has prepared me to work at this museum.
- ...has prepared me to work at outside museums.
- ...taught me to be an advocate for the museum.
- ...taught me to be an advocate for tribal heritage.
- ...allowed me to contribute to the museum and its mission.
- ...helped me to identify my strengths and interests.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### **After this training:**

- I have a better understanding of our tribal history.
- ...my confidence using the language improved.
- I have new relationships with cultural bearers.
- I am more familiar with our cultural traditions.
- I am more familiar with our traditional lands.
- I know more about the histories and stories of our individual communities.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Questions: End of Training Reflection for Participants

Please complete this questionnaire about your experience and possible improvements to the program. Your honest feedback, positive or negative, is beneficial to the program and its operations. Again, we thank you for your time and dedication to the museum and this training program.

*If you need more space, please use the back of this form or an additional sheet of paper.*

1. Working within the collections, what activity was most relevant to your future career?

---

---

---

2. Working within the community, what experience was most impactful to your connection to the culture?

---

---

---

3. Do you feel empowered by this training program and the experience you had?

---

---

---

4. How can we improve this program for future participants?

---

---

---

5. What do you wish you learned in this training program?

---

---

---

6. Do you have any other feedback for the museum and its collaborating partners?

---

---

---

## Survey and Questions for Collaborating Partners

Please complete this survey about your experience being a collaborative partner for this program. We measure the program's effectiveness based on your opinions, and experience. Your responses are beneficial to the museum and how the program is operated in the future.

*Thank you for your time and dedication to our partnership and this training program.*

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I learned more about tribal history.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I learned more about tribal traditions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I was invited and included in workshops, and other activities during this program.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I gained new professional contacts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I made new contacts in the community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I plan on continuing these new relationships.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The training program appeared organized.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication between the museum and my organization was clear and adequate.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The museum fulfilled its commitments to my organization.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Problems or concerns were addressed promptly.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My organization was satisfied with our participation.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My organization would work with this program again.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1. What were your initial reasons and goals for joining this partnership?

---



---



---

2. What worked well in our partnership? What were some challenges?

---



---



---

3. How can we improve this training program?

---



---



---

## Reflecting on the Process With Your Team

Once your organization has found itself in a place for reflection, take advantage of the opportunity to examine your original **Goals and Outcomes** worksheet.

- Did anything evolve as your training program moved from collections into the community and back again?
- While engrossed in the activities, did you find ways to improve or expand that moment of learning, appreciation, and memory?
- Will you do the training again?
- Did the training meet your needs as is? Or are there improvements to be made?
- What needs to be edited in order to fit your current capacities as a museum (staff, financial resources, network inputs, etc.).
- Have you built a sustainable training program to be continued into the future? What does this look like for your resources and partners?
- Are your staff members able to maintain the quality of training and mentorship your community participants deserve?
- Are you able to hire participants as permanent staff, or build a supportive docent/volunteer program to keep them engaged and meeting current training needs?
- Did you build new partnerships in your community or professional network? How did your existing relationships with partners change over this period?

If your organization targeted short-term growth and meeting immediate goals:

- Were the participants able to help you reach in-house goals?
- Do you have enough resources (partners and trained participants) to meet your current demands?
- What projects do you have on the horizon that will need additional training?

**Which goals were met? Which did not work? Why?**

**Were there any ideas you would add to the goals? Or remove? Why?**

## Celebration of What You've Accomplished

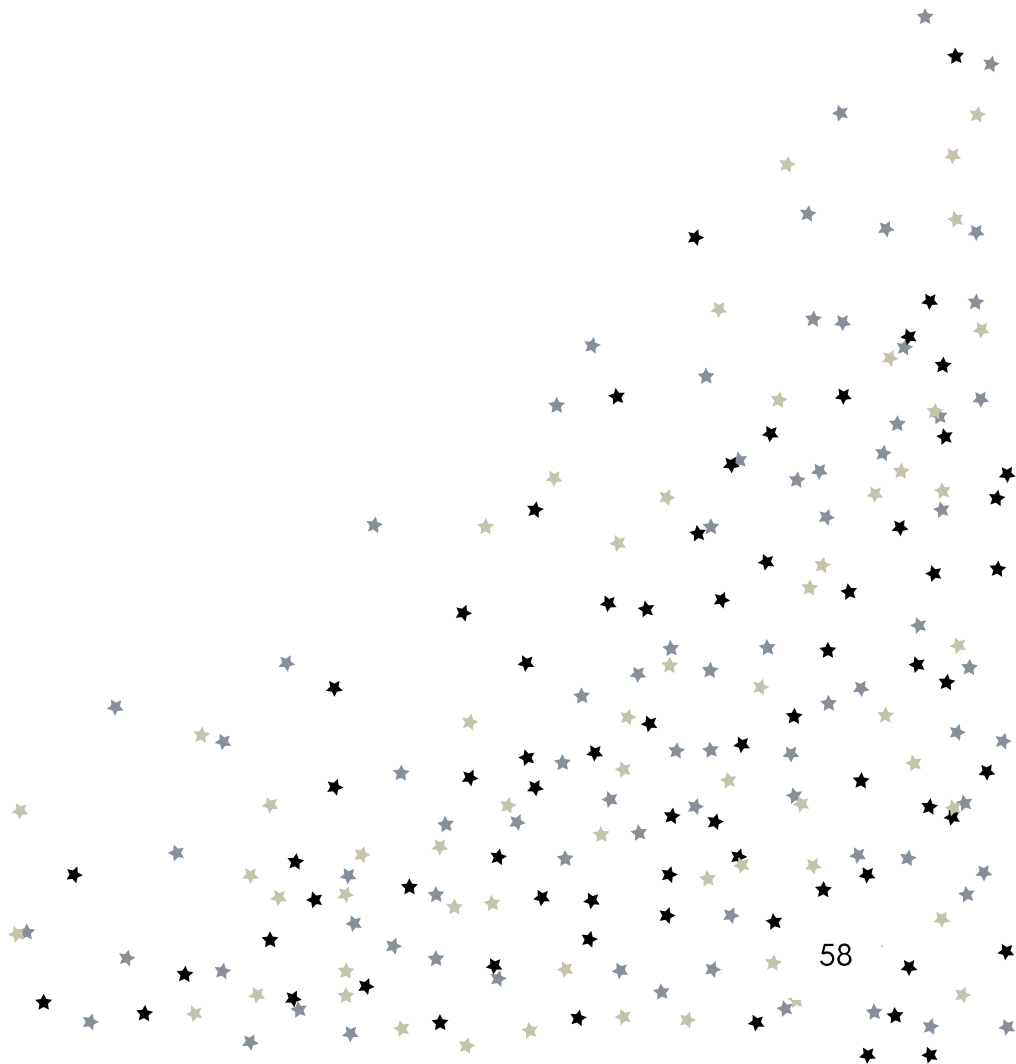
Congratulations on completing the entire process!

You have examined your organization's readiness to carry out a training program, designed the program to fit the needs of your museum, community, and partner organizations. You have equipped your collections database and object files to be community-focused and most useful to the people and organizations that your organization serves!

Ask every stakeholder in the process to take a moment to consider:

- The best part of the process
- An unintended but amazing outcome of the program
- What was gained (personally and organizationally)

Again, congratulations. This process took incredible amounts of planning, thoughtful deliberation, and engagement. Take the time to celebrate your accomplishments and acknowledge the effort that went into the process. You did it!





# Appendices

## Bibliography

- Kramer, J. (2014). *Switchbacks: Art, Ownership, and Nuxalk National Identity*. UBC Press.
- Lonetree, A. (2012). *Decolonizing museums representing native America in national and tribal museums*. University of North Carolina Press.
- Prown, J. D. (1982). Mind in Matter: An Introduction to Material Culture Theory and Method. *Winterthur Portfolio*, 17(1), 1-19. <https://doi.org/10.1086/496065>
- Vygotskiĭ L. S., Cole, M., Stein, S., & Sekula, A. (1978). *Mind in society: the development of higher psychological processes*. Harvard University Press.

## Suggested Readings

- Autry, L. (2021). Conservation is Not Neutral: Emotion and Bias in Our Work. Presentation.
- Bowechop, J., & Erikson, P. (2005). Forging Indigenous Methodologies on Cape Flattery: The Makah Museum as a Center of Collaborative Research. *The American Indian Quarterly*, 29(1), 263-273. doi: 10.1353/aiq.2005.0036
- Cooper, K., & Sandoval, N. (2006). Living homes for cultural expression. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution.
- Deloria, P., Lomawaima, K., Brayboy, B., Trahant, M., Ghiglione, L., Medin, D., & Blackhawk, N. (2018). Unfolding Futures: Indigenous Ways of Knowing for the Twenty-First Century. *Daedalus*, 147(2), 6-16. doi: 10.1162/daed\_a\_00485
- Den Ouden, A. E. (2017) Histories with Communities: Struggles, Collaborations, Transformations. In C. Anderson, and Jean M. O'Brien (Ed.). *Sources and Methods in Indigenous Studies*. New York, NY: Routledge.
- Hopkins, C. (2017). We Are Always Turning Around on Purpose: Reflecting on Three Decades of Indigenous Curatorial Practice. *Art Journal*, 76(2), 39-47. doi: 10.1080/00043249.2017.1367191
- Krmpotich, C. and Peers, L. (2013). *This is Our Life: Haida Material Heritage and Changing Museum Practice*. Vancouver: University of British Columbia Press.
- Merritt, Elizabeth. "How Can Museums Empower Communities? TACA Perforum". American Alliance of Museums, 2018, <https://www.aam-us.org/2018/11/20/how-can-museums-empower-communities-taca-perforum/>.
- Miron, R. K. (2018). *Mohican archival activism: Narrating indigenous nationalism* (Order No. 10838708). Available from ProQuest Dissertations & Theses Global. (2437118120). Retrieved from

<https://www.proquest.com/dissertations-theses/mohican-archival-activism-narrating-indigenous/docview/2437118120/se-2?accountid=14784>

Racette, S. F. (2017). Pieces Left Along the Trail: Material Culture Histories and Indigenous Studies. In C. Anderson, and Jean M. O'Brien (Ed.). *Sources and Methods in Indigenous Studies*. New York, NY: Routledge.

Schorch, P. (2017). Assembling Communities: Curatorial Practices, Material Cultural and Meanings. In B. Onciul, Michelle L. Stefano, and Stephanie Hawke (Eds.). *Engaging Heritage, Engaging Communities*. (31-46). Woodbridge, Suffolk, UK; Rochester, NY, USA Boydell & Brewer.

Simon, N. (2010). *The participatory museum*. Santa Cruz, Calif.: Museum 2.0.

Simpson, M. (2012). *Making Representations*. Hoboken: Taylor and Francis.

## **Recommended Toolkits**

American Association for State and Local History

- Standard and Excellence Program for History Organizations (Courses and Workbook)  
<https://learn.aaslh.org/STEPS>

The Inluseum

- Tools and Publications  
<https://inluseum.com/tools/>
- Resource List  
<https://inluseum.com/resource-list/>

OF/BY/FOR ALL

- Free Resources  
<https://www.ofbyforall.org/resources>

School of Advanced Research Indian Arts Research Center

- Guidelines for Collaboration
  - Guidelines for Communities  
<https://guidelinesforcollaboration.info/guidelines-for-communities/>
  - Guidelines for Museums  
<https://guidelinesforcollaboration.info/guidelines-for-museums/>
  - Case Studies  
<https://guidelinesforcollaboration.info/case-studies>

## Appendices Introduction

I have included documents from the Tohono O'odham Nation Cultural Center & Museum 2005 Internship. These were the initial plans for the internship as designed by Dr. Kaldahl and his colleagues. The internship was fluid enough to accommodate community opportunities and training workshops as they arose during the year.

- Job Description
- Interview Questions
- General Internship Calendar
- Preliminary Reading List

In 2012 Tucson Meet Yourself hosted a Folklore Field School as a way to get more locals observant and engaged in documenting the unique community of Tucson, Arizona. The sessions were intense, but were provided in such an engaging way there was a lot of excitement about documenting history. The most important lesson from the school is recognizing the knowledge known by one or a circle of people isn't always known by another. Documenting layers of knowledge and memory gives a fuller identity to objects, to communities, and to our collective history.

- Notes from the Folklore Fieldschool

In an effort to understand the impact the Tohono O'odham Nation Cultural Center & Museum was leaving with summer youth workers, I designed a simple evaluation method. What the museum learned was that we were failing to engage our youth in museum activities, or persuade them to think of the museum as anything other than a summer job. This evaluation was the beginning of me thinking about how we can improve the annual summer youth workers' experience and do better overall by sharing about the museum and its duties.

- Evaluation for Summer Youth Workers

Although we had access to the Tribal Historic Preservation Office and assisted their office with small tasks during repatriations, there was so much more that I had questions about. I have included a list of questions I was able to ask Joseph T. Joaquin about his life's work. The interview took 2.5 hours to complete and I never was able to schedule a follow-up. If appropriate, I encourage you to provide as many cross-training opportunities as possible to your participants. My brief experience with the repatriation process expanded my understanding of the urgency, passionate no bullshit arguments I heard from Mr. Joaquin over the years. It is important work.

- NAGPRA Questions for Joseph T. Joaquin

The Family History Program is very successful in our community. The family records are secured within the archives, and only accessible by the archivist, her assistant, and Joyce Juan. If given permission by the file owner, copies of family trees can be shared, and new familial connections can be added. Finding multiple approaches to identifying family history worked for our community. I have included a copy of the brochure, as well as a comic example of a single family memory.

- Family History Program Brochure
- This One Time Comic Strip

## Tohono O'odham Nation

Job Title: Intern (4)  
Department/Division: Natural Resources/Cultural Affairs Program/Cultural Center//Museum  
OT Status: Exempt  
Classification Code: NE27.01 \$25,186.76  
Job Code:  
Supervised by: Curator of Education

### **Position Summary:**

The internship program provides opportunities for members of the Tohono O'odham Nation to work in the Cultural Center/Museum and receive training and experience in all areas of the Cultural Center/Museum operations. Successful completion of the program will give the employee on-the-jobs skills that will be valued in museums and cultural centers.

*This list of duties and responsibilities is illustrative of the tasks performed in this position. The list is not all-inclusive.*

### **Essential Duties and Responsibilities:**

- This is a full time job, although allowances will be made for interns taking college classes.
- Interns participate in an general 2-month orientation session to familiarize the intern with cultural centers and museums and with the specific operations of the Nation's Cultural Center/Museum
- Interns develop a 10-month Scope of Work with the Curator of Education, Cultural Center/Museum staff and outside museum professionals to identify projects and activities of mutual benefit to the Cultural Center/Museum and the intern's interests.
- Interns participate in the general activities identified in the intern's Scope of Work.
- Interns participate in three quarterly reviews of projects and activities in the Intern's Scope of Work and prepare a year-end report and evaluation.
- Interns contribute to team efforts and accomplish related results as required.
- Interns perform other duties as assigned.

### **Knowledge, Skills, Certifications and Abilities:**

- Ability to travel to Tucson, Arizona, for daily and weekly activities related to the intern's Scope of Work.
- Ability to communicate efficiently and effectively both verbally and in writing.
- Ability to use basic computer software, such as word processors, spreadsheets, and data bases
- Ability to interact and maintain good working relationships with individuals of varying social and cultural backgrounds.

### **Minimum Qualifications:**

High School Diploma or GED or a Senior who will be graduating from High School within 6 months of being awarded an internship and is carrying not more than 6 credits. Valid Arizona Driver's License with no DUI's or major traffic offenses within the past three (3) years, and no criminal record.

### **Physical Demands:**

While performing the duties of this job, the employee is regularly required to stand; walk; use hands to finger, handle, or feel; reach with hands and arms; climb or balance; stoop, kneel, crouch, or crawl; and talk or hear. The employee must frequently lift and/or move up to 50 pounds. The employee is frequently exposed to moving mechanical parts, toxic or caustic chemicals, and outside weather conditions.

TONCCM INTERNSHIP INTERVIEWS  
QUESTION LIST

1. What created your interest in this position?
2. Could you tell us about your interest in Tohono O'odham culture?
3. What do you hope to learn from this internship?
4. How will this internship further your academic or professional goals?
5. What areas of museum work would you like to gain experience in?
6. Could you name at least three qualities, skills, or talents you can bring to this internship?
7. Why would you like to be an intern at the Tohono O'odham Nation Cultural Center and Museum?
8. Five years from now, what kind of job do you think you would like to be doing?
9. Can you tell us about some of the experiences in school or in the work place that will be help you become successful at this new job?

Tohono O'odham Nation  
Cultural Center Museum's Internship Program  
Course of Study  
Calendar Year 2005

**PROGRAM OVERVIEW:**

Interns with the Tohono O'odham Nation will be exposed to all aspects of Cultural Center Museum work through on-the-job work experiences. Students will be involved with administration, the care of historic objects, the care of historic photographs, the care of historic documents, exhibit development and preparation, and museum educational programming. Interns will be introduced to a series of readings on various museum and cultural center related topics. Participants in the program will be working with the staff of the Tohono O'odham Nation's Cultural Center Museum, staff at the Arizona State Museum in Tucson, and at other institutions to round out their experience. In addition to more general experiences, interns will help in the creation of their own individualized course of study.

**PROGRAM SCHEDULE:**

Interns are full time employees of the Tohono O'odham Nation (T.O.N.) within the Cultural Center Museum for the duration of one calendar year.

**PROGRAM SUPERVISOR:**

Although interns will be getting on-the-job experience from many museum professionals, interns will be under the direct supervision of T.O.N. Cultural Center Museum's Curator of Education.

**COURSE MATERIALS:**

Readings will be assigned to the interns. These readings will be made available through the T.O.N. Cultural Center Museum library.

**EDUCATIONAL OBJECTIVES:**

1. To be expose interns to all aspects of Cultural Center Museum work through on-the-job experiences
2. To work closely with museum professionals at different institutions
3. To learn about museum work through workshops, meetings, and readings
4. To understand the role and mission of a cultural center and museum in any community
5. To consider the unique role of the Cultural Center Museum in the Tohono O'odham Community
6. To learn about the proper care and documentation of collections and the skills necessary to preserve them

7. To learn about the preparation of exhibitions and museum programs
8. To prepare interns with the professional skills they need for a Cultural Center Museum career
9. To identify intern's personal interests and help them grow and develop those interests

#### INTERN PRODUCTS:

Interns will help the T.O.N. Cultural Center Museum on projects as assigned. Interns will design their personalized course of study. Interns will hold twice monthly meetings with the Curator of Education. During this time, the interns' experiences, readings, and ideas will be explored and discussed. Interns will produce a Capstone Project. This Capstone Project will vary depending on each intern's individualized course of study. Some examples of Capstone Projects include: a Power Point presentation about their work given at the Museum; the development of some part of a museum exhibit; a management document that details the Tohono O'odham objects at other institutions; a presentation at a museum professionals meeting.

#### WORK PERFORMANCE EVALUATION:

The Cultural Center Museum's policies adhere to the Personnel Policies Manual issued under the Tohono O'odham Nation's Executive Order No. 99-01. As with any job in the Tohono O'odham Nation government, the interns' direct supervisor will provide performance evaluations as part of the employee records of the Cultural Center Museum.

#### WORK SITES

Interns will work with the T.O.N. Cultural Center Museum staff in Topawa. They will also be asked to work at other institutions. When traveling to other institutions, the Cultural Center Museum will assist with transportation costs where appropriate. For example, if an intern works with the Arizona State Museum in Tucson and also lives in Tucson—no financial assistance will be provided. If an intern works at a museum in Tucson and lives in Sells—financial support for travel will be provided.

**SCHEDULE OF STUDY FOR INTERSHIP PROGRAM 2005**

Time Period	Topic
March	<ul style="list-style-type: none"> <li>➤ Intern Orientation and Hiring in accordance with the policies of the Tohono O’odham Nation’s Human Resources Office guidelines</li> <li>➤ Intern Readings and Discussion Group Begins. Readings focus on the History and Culture of the Tohono O’odham and the Basics of Museum Work</li> <li>➤ Interns work with T.O.N. Cultural Center Museum personnel in the following On-the-Job experiences: Exhibit Planning and Design, Collections Management, Historical Photos care and description, Historical Document care and description, Historical Objects care and description, Conservation, Administration, Educational Programming, Community Outreach</li> </ul>
April	<ul style="list-style-type: none"> <li>➤ Interns continue to work with T.O.N. Cultural Center Museum personnel in the following On-the-Job experiences: Exhibit Planning and Design, Collections Management, Historical Photos care and description, Historical Document care and description, Historical Objects care and description, Conservation, Administration, Educational Programming, Community Outreach</li> <li>➤ Intern Design an Individualized Course of Study that suits their particular interests and museum needs. Specialization may include outdoor exhibit development, indoor exhibit development, historical photographic work, historical document work, historical object work, educational programming, grant writing, collections inventory, etc.</li> <li>➤ Intern Readings and Discussion Group Continues. Readings focus on the History and Culture of the Tohono O’odham and the Basics of Museum Work</li> </ul>
May	<ul style="list-style-type: none"> <li>➤ Interns begin working with Museum Professionals at other institutions, gaining general On-The-Job experiences at those institutions</li> <li>➤ Interns at other institutions will also work on projects (such as collections documentation) that will benefit the T.O.N. Cultural Center Museum’s development</li> <li>➤ Interns will select their Capstone Project and begin work toward that Capstone Project during their internship</li> <li>➤ Intern Readings and Discussion Group Continues. Readings focus on the Individualized Study Program of Interns</li> </ul>
June-December	<ul style="list-style-type: none"> <li>➤ Interns continue working with Museum Professionals at other institutions</li> <li>➤ Interns continue to work on projects that will aid in the development of the T.O.N. Cultural Center Museum</li> <li>➤ Interns continue work on their Capstone Projects</li> <li>➤ Intern Readings and Discussion Group Continues. Readings focus on the Individualized Study Program of Interns</li> </ul>
January-February	<ul style="list-style-type: none"> <li>➤ Interns MAY be recalled to the T.O.N. Cultural Center Museum to help prepare for the December 2005 Grand Opening</li> <li>➤ Interns finalize their Capstone Projects to be submitted in December 2005</li> </ul>

Time Period	Topic
	<ul style="list-style-type: none"><li>➤ T.O.N. Staff helps the interns in seeking their next Museum Position</li><li>➤ Intern Readings and Discussion Group Continues. Readings focus on the Individualized Study Programs and the Capstone Projects</li><li>➤ Interns met with T.O.N. staff to review and evaluate their internship experience and the internship program</li></ul>

## PRELIMINARY READING LIST

Burcaw, G. Ellis

1997 *Introduction to Museum Work*. 3<sup>rd</sup> edition. AltaMira Press, New York.

Erickson, Winston P.

1994 *Sharing the Desert: The Tohono O'odham in History*. University of Arizona Press, Tucson.

Ogden, Shereilyn

2004 *Caring for American Indian Objects: A Practical and Cultural Guide*. Minnesota Historical Society Press, St. Paul, Minnesota. Selected Chapters.

Paker, Patricia L.

1990 *Keepers of the Treasures. Protecting Historic Properties and Cultural Traditionals on Indian Lands*. National Park Service, Washington, D.C. Selected Sections.

Pearce, Susan

1990 *Archaeological Curatorship*. Smithsonian Institution Press, Washington, D.C.

Peers, Laura, and Alison K. Brown, editors

2003 *Museums and Source Communities: A Routledge Reader*. Routledge, New York. Selected Chapters.

Sullivan, Lynne P., and S. Terry Childs

2003 *Curating Archaeological Collections from the Field to the Repository*. Archaeologist's Tool Kit, vol. 6. AltaMira Press, New York.

Swidler, Nina, Kurt E. Dongoske, Roger Anyon, and Alan S. Downer, editors

1997 *Native American and Archaeologists: Stepping Stones to Common Ground*. AltaMira Press, New York. Selected Chapters.

Tohono O'odham Cultural Center/Museum Committee and Cultural Affairs Office

2000 Proposal for Tohono O'odham Cultural Center/Museum: Request for Appropriation for the Design, Construction, Project Management, Staffing and Operations. Unpublished manuscript, Tohono O'odham Cultural Center Museum Headquarters, Topawa, Arizona.

***Tucson Meet Yourself***  
**FOLKLORE FIELD SCHOOL**  
Friday, May 18, 2012 5:30pm to 9:30pm

Maribel Alvarez – University of Arizona, Professor of Folklore, TMY Director  
Regina Kelly – University of Arizona, Ph.D. Candidate  
James Griffith – Tucson Folklorist

**TERMS OF ENGAGEMENT AND EXPECTATIONS – Maribel Alvarez**

- You might be asking ‘Why a Folklore Field School?’ The truth is that we felt there was a need for people within our community to record, and tell the story of our everyday. Most people are ‘experts’ in their everyday lives – What they know, they know for sure. One of our goals was to give you a framework of analysis – to teach you how to approach a subject with a system that allows you to dig deeper with your subject. Another was to help you find outlets for your work, if this is something that you should choose to do. This is our first field school, you are in fact our guinea pigs. In the future we will be looking into field school topics such as digital storytelling, oral histories and such.

*Is it folklore when there were only two people involved and one of them has died? For example Uncle Paul calling me Junipepper. Would it be considered more of a memoir?*

HANDOUT #1 Folklore Key Ideas and What is Folklore?  
HANDOUT #2 Folklore Genres (“Expressions”) and Chart of Knowledge

**WARM UP EXERCISE – Regina Kelly**

- Founded VOICES Community Stories Past and Present. One of our projects was called ‘Snapped on the Street’ for youth we worked with. I am a PhD student at the UofA in Rhetoric and Composition. I grew up in an Irish Catholic home in LA, I was a volleyball player. Is it any wonder with my height?
- Tonight we will be working with the personal artifact you brought in – this is only a warm up exercise. The goal is to create a summary – to tell; create a narrative description using our five senses; create a dialogue; we can create internal monologue; we will create a list of details using our five senses. Let me show you my artifact – Glass (clear with blue streaks) Blessed Mother – and let me tell you a little about it. My Aunt Mary was a nun, Sister Thomas Aquinas and this belonged to her, she gave this to me and it tells so much about how I grew up and my own personal story. This is a six word exercise to introduce yourself. You can introduce yourself through your artifact, describing yourself, or a memory. Six words. These are mine:

*Artifact (My rattle from 3<sup>rd</sup> grade) – Singing Dancing Artist Pride Unknown Taboo  
Memory – Iron Humid Nights Frogs Singing Darkness  
Me – Curious Unsure Thinking Pictures Cautious Stubborn*

**FOLKLORE KEY WORDS – Maribel Alvarez**

- In order to be a member of ANY community, you need to competently perform. With folklore, you get into the details. There is a story written by a young man about his experiences growing up in Nogales. One of the most interesting lines he wrote is ‘In the evening, Nogales smells of mesquite smoke.’ Does that set a scene for you? Folklore writing gives you an orienting point. A point of view. Folklore is artfulness. It is the embellishment and appreciation of anything ordinary. It embellishes reality. Finds beauty in unexpected places and among those who don’t call themselves artists. Folklife is the action within the community. Folklore is the transmission of beauty and knowledge from the mundane. There is a community of meaning.
- Look at the Chart of Knowledge – ELITE NORMATIVE and FOLK How many examples do you already know? Where did you learn these? Where did they come from? Do they work?
- ORAL CUSTOMS MATERIAL – What they say, what they do and what they make
- FOLK (people) LORE (writings of) – the stories of people. European folklore was of peasants. Peasants used it to tell the stories needed to be shared among their own. If you read some of these stories (not the Disney and rated G versions, but the way they were actually told) there are some dark deeds and heady warnings! There is sex, murder, and other devious things

that happened within their groups. They used the stories as a way to forewarn their children and remember parts of their culture. It is important to remember that all groups, communities, etc. have folklore. There is an abundance of information out there... Consider for a moment the KKK. Do they not have songs, chants, ceremonies, language, costumes, etc.? One of my favorite photographs is of Geronimo driving a car... Think about that.

#### **KEY CONCEPTS AND TRADITIONS – Jim Griffith**

**EXAMPLE #1** I would like to tell you a story. In the 1930s an American family adopted a newborn baby from China. They immediately began to take Chinese lessons because they wanted to be able to communicate with the baby. <Laughter> What is wrong with this picture?

- Language is not physically inherited. Language and customs are taught. In many of my stories, I use a narrative form to describe those ah-ha moments.

**EXAMPLE #2** Considering the Chart of Knowledge: He begins to hum – some people know this as the music that plays as the bride is walking down the aisle. He asks ‘Who composed that?’ A few people answer – vaagner? He then says some people don’t know this but it has words and begins to sing some awful words about the bride being fat and the groom so thin he can’t run away.

- Consider FORM USE FUNCTION MEANING - Beneficial when looking at any item

**EXAMPLE #3** Consider children’s rhymes Cinderella went upstairs to kiss a fella, made a mistake and kissed a snake, now she has a tummy ache, how many doctors will it take to ... I’m sure that the girls singing it take it as face value, but what if there is a lesson in these words? What if this was taught as a way to prepare young girls for future challenges?

- FORM is what happens as you view it USE is the purpose FUNCTION is the reason why it was created MEANING is the sum total – including the stories and memories of the item

**EXAMPLE #4** Cascarones are a tradition during fiestas and celebrations. However they have moved over as an art decorative piece. There are students at the UofA who have cascarones with UofA colors and sometimes a large A on them hanging on walls. They are not being used as their original intent. This is what happens sometimes.

- There are always cultures, but sometimes traditions change, evolve. If a culture’s traditions never changed, what would that remind you of – something that is dead. Some traditions are left out, some are modified. Think of it as several centuries of carrying your luggage and a toolkit. It’s heavy. Eventually it is smart to clean house, upgrade tools according to functionality. Culture changes and folklore changes.
- To be a folklorist you have to be curious. You could be driving along the street and see a symbol painted on all the signs for several blocks. You get out and you ask questions. Folklore from the inside is all that old stuff. The ordinary. From the outside is exotic and interesting.
- One of my biggest mistakes is looking at something and assuming I knew what I was looking at. Sort of like the flea. Scientists have said that they cannot tell who the males and females are. Well, the fleas know. You should always go to the authorities.

**EXAMPLE #5** There was this older white lady from Texas who LOVED going to lowrider shows. She loved the culture of it. While in a cab she was sharing the exciting news of an upcoming show and the young white cabdriver said ‘Why would you be interested in that Mexican crap?’ She replied ‘Just think of them as Sunday Horses.’

- Consider that her cab driver is from Texas, younger and probably had no idea what Sunday Horses were. But do you understand? There is a whole culture – lingo, art, costumes, music and skills of lowrider culture. Sometimes Folklore is all of these older ideas pulled into new stuff. I once saw a lowrider that had the same baroque art style from the San Xavier Mission. This type of art was popular in Europe during the 1700s and they brought it to San Xavier, and now it is showing up in lowriders. A good lesson is that not everyone likes folklore, sometimes people don’t care for their own folklore.

#### **CULTURAL ARTIFACTS EXERCISE AND WRITING AND DISCOVERY – Regina Kelly**

- Nonfiction exposes, reports of personal experiences and historical and documentary writings may read like fieldwork projects but the difference lies in the research processes that led up to them.” -Field working: Reading and Writing Research #13
- 5 Ws, the Performance of objectivity (just the facts, the outside observer, free of bias), Time (short and quick deadlines)

*Writing as someone who has no insight to the culture – A curious observer wanting to know the stories of the said culture. Question: What is a halo? Example: Using O’odham to chastise youth rather than harsh English. Why do you think it works?*

- **FIELDWORK** – “As a fieldworker your responsibility is to conduct research to discover knowledge that may take months or even years to complete. Your commitment is an emic one – to capture the perspective of the insiders in the culture.” First Voice

### QUESTIONS AND COMMENTS AT THE END OF DAY ONE

<b>LOOK UP</b>		
Agnostic	Capitado	Ethnography (Drive-By)
Richard Rodriquez	Alberto Rios	UofA degree in Folklore
Respect	Emic	<a href="http://www.griffitharchives.org">www.griffitharchives.org</a>
Borderlore	Didactic	microcosm
Culture	Ambivalence	

### **IDEAS**

Funerals – Moms experiences, Dads, Boobs, mine, Assumptions – Across the universe quote about he was the first person I ever knew that had died, she was like 17. Mom’s expectations. Stoner and Uncle Jim’s funeral.

## *Tucson Meet Yourself* **FOLKLORE FIELD SCHOOL** Saturday, May 19, 2012 8:00am to 5:00pm

**Maribel Alvarez – University of Arizona, Professor of Folklore, TMY Director**  
**Regina Kelly – University of Arizona, Ph.D. Candidate**  
**James Griffith – Tucson Folklorist**  
**Therese Perrault – Photographer, Director of Art Place Market**

### **WRITING & DISCOVERY AND WRITING AS RESEARCH – Regina Kelly**

- Exercise Ground Rules – No sarcasm, listening with out interruption, no judgment, ask before you touch, no one right answer.

**GROUP EXERCISE #1: Artifact Detail List – No questions.**

**Inflection**

**GROUP EXERCISE #2: Artifact Questions – See Notes**

**Inflection**

- I. Questions II. FORM USE FUNCTION MEANING III. Details – let the details drive the questions, look for definition of the insiders terms IV. Reflection – Does not have to involve answering the questions – Write about what you were thinking, things you hadn’t considered, if there were any gaps, why you think there were gaps – Admit to any resistance, ask why you think you felt that way – Intersubjectivity – Identify conflicting responses – Which questions would you love to respond to, ask yourself why
- Finding precise words is important e.g. Reverence (the way she handled the blessed mother) – Appreciating the gaps that were found – Learning how to ask questions (Jim said that he did research before approaching a subject because he wanted to know half the answers to ask good questions) – Approaching observation carefully – The quote from participant Bob, “It might as well be her face.” –see explanation below – Notes to self My intuition tells me = subjective moves =DO - This is a santa hat = empirical moves/declarative = AVOID - Increasing awareness inside and out.

If you interviewed a fish, the last thing he would mention is that he lives in water.

GROUP EXERCISE #1 and #2 FOR PERSONAL ARTIFACT		
	JOY'S COMMENTS	ROSEMARY'S COMMENTS
DETAIL LIST	Natural, connected with culture, gourd, leather, feather, paint, reptiles, diamonds, striped, shaped, jandles, natural spots, triangle, white, black brown, knots, snakes, turtle, lizard, taboo for me, not for all, memory of chei's story, simple sound, twisting, scratches	Gourd, long neck, appears to have been cut from vine with core, natural color with painting in red, blue, triangles and diamond, black animals, turtle, lizard, snake, paw prints large and small, maybe had been open at the bottom and then cover replaced, leather thong with feather attached, braiding beautiful!
QUESTIONS	<ul style="list-style-type: none"> <li>• What do you use this item for?</li> <li>• Why is this taboo for you?</li> <li>• What memories do you have in connection with item?</li> <li>• Why and how did you pick this item?</li> <li>• What does a turtle mean to you?</li> <li>• What does a snake mean to you?</li> <li>• When would you use this item?</li> <li>• What songs, rhythms do you know?</li> <li>• What do you use this for?</li> <li>• What does this feather mean to you?</li> <li>• What do the colors represent?</li> <li>• Tell me about the designs – What do the designs mean?</li> <li>• How did you get this item?</li> <li>• What does this item mean to you?</li> <li>• What do the decorations mean to you?</li> <li>• Where did you get the gourd and what does the gourd mean to you?</li> <li>• Why is the feather wrapped this way?</li> <li>• When was this made?</li> </ul>	<ul style="list-style-type: none"> <li>• Did you receive this as a gift?</li> <li>• Did someone make it for you?</li> <li>• Do the black animal symbols have meaning?</li> <li>• Where was the gourd from?</li> <li>• What is inside of it?</li> <li>• Is it a decoration or is it used in ceremony?</li> <li>• What do the red and blue symbols mean?</li> <li>• The paws are from what animal?</li> <li>• How was the hole made for the leather thong?</li> <li>• Where did the leather come from?</li> <li>• Was it all put together as it is now or did the feather get added at a later time?</li> <li>• Is it a hawk feather?</li> <li>• Do you use it?</li> <li>• Can anyone have one?</li> <li>• Why does it mean so much to you?</li> </ul>
<p><b>PERSONAL NOTES:</b>  <i>There was panic and resistance to some of the questions because I didn't know the answer and because of some of the hesitation I have in general in regards to my dad. Some of the words I wrote down immediately were "Respect it even though I don't know – Honor the time it took to create – thoughts behind the gesture – personal memories – 3<sup>rd</sup> grade – personal past with dad – decoration – unspoken"</i>  <i>The way I can explain and get my head around the panic is thinking about my dad. He would be gone for long stretches while on the drunk as I was growing up (and even now). So when he was home my brother and I went out of our way to welcome him, love him, I guess show him how much we missed him and appreciate him. In a way, I think we were scared that we might set him off on a drinking spell – that somehow we would be responsible for his emotions. I didn't realize that those emotions were still there for me – but hearing these questions, and considering responses and the need to ask my dad for answers, there was panic.</i>  <i>I considered that maybe he didn't intend to give me the rattle but maybe mother 'suggested' that he give it to me because I was singing and dancing. I thought about what if this was the case and how hurt I would be because I was so proud of it – and to think that my dad might not have wanted me to have it. Wow, I was not expecting the emotions with this artifact, just proud stories.</i></p>		

NOTE #1: “It might as well be her face” – Participant Bob brought in a mixed media art piece that belonged to his grandmother. She had many in her house but this is the one that she placed beside her bed. During the detail phase one of his group members mentioned that it was faded. Another mentioned in the questions who it belonged to, why it was important to him and what the story was. He was offended at first, especially at the faded comment. He said “How dare they! This was such a part of my grandmother that it might as well be her face.”

- Discovery is a term common in Rhetoric and Composition. This is the pre-writing and questions that help you to develop and contribute to your research portfolio. This can be notebooks or piles of information you have collected on your topic. This can include the questions from your colleagues and visuals. Sometimes you will find that your research can go on for several years. I often find myself procrastinating because I am a perfectionist and want my first draft to be one of my last. How I get around it is to say, this is a practice, this is some side ideas. And then I build upon those. I find that I often have to trick myself into concentrating on the practice, so that there is less pressure.

#### ETHNOGRAPHIC STRATEGIES, RESEARCH PORTFOLIO, CONNECTING THE DOTS AND VOICE – Maribel Alvarez

- The Story of the tribe Nacirema: This tribe is obsessed with cleanliness! They are constantly washing their bodies in a ritualistic manner. They have even placed spaces to clean themselves in their homes. These spaces are near where they sleep, work, play, sometimes right next to where they cook. They have this other ritual where they put a stick in their mouth and move it back and forth and spit. In these spaces they have a box that hangs on the wall full of potions and tools. The box has a clear reflective surface that they talk into. Sometimes they have full conversations with this reflective surface. Who are we talking about? Americans. In order to be a folklorist as an insider, you must look at the usual as something different, as if you didn't know the reasons behind it. You might find out that you don't know the reasons. I get into trouble with the families of my students because they'll go home at the holidays and decide that they will try to dissect their familial traditions. They'll ask uncomfortable questions and bring attention to things that no one has noticed before. As you can imagine, if you are not a willing participant, how annoying this must be. ☺
- As we are writing and reading we can hear voice. There is the National Geographic/Voiceover voice and there is the First Voice/First person voice. Think about National Geographic “*The Navajo people are a humble and peaceful people.*” With such a voice, you cannot tell which decade the voice is referring to. It gives the impression the Navajo have not changed for centuries. They have not grown, no need to adapt and have not had any influences. A friend of mine asked me if I would like to go to the Amazon on one of her upcoming trips – HELL NO! I don't want to be swatting mosquitos, be sweaty and uncomfortable! That is why I subscribe to National Geographic. There is a place for voiceover, but it is not a part of Folklore. Even as an outsider, you can tell the story of the insider, this can be narrative like Jim's Hecho a Mano! Or even scholarly with quotes of the insider, examples of the insider. It is okay to be scholarly. It is okay to give an emotional voice.
- Remember, we are looking at the expressive culture. What a group says, does, and makes. We are looking at the meanings, the intentions, the stories that are involved with the subject. For instance, you could pick music of your community – this is a piece of the cloth of expressive culture – there is meaning behind your community's music. Culture is a shared and learned behavior! Expressive Culture is layers of embellishment and knowledge. Think about the cantaloupe grower. The types of things he knows can only come from years and years doing what he did – growing, tilling, hearing the stories, being a part of that community. That firsthand experience! What are the stories? What is the lingo? How do they identify themselves? DIGGING DEEPER What do the symbols or sayings represent? Last year we were going to have an interactive exhibit area about saddles. Jim said to me what about if we compare the styles of the Texas saddle and the Sonoran saddle! Is there not a difference and a story behind the two?!

EXAMPLE #1 I was at a house party for a friend. We were outside cooking, eating, drinking when the lady of the house says, “Turn off that Mexican music and put on some Chicano music!” Immediately my folklorist was excited, Chicano music? What is this? Do you know what they put on? The Temptations! Music from Detroit with ties to church soul... This is fascinating!

*Reminds me of so many of the parties I've gone to and the people I know who truly FEEL reggae music. It has been intertwined with lives that it is now a part of their history, you know?*

- ETHNO-GRAPH is the study of people in context. Talking about the everyday things that produced you. Family members, dynamics, past, thoughts, experiences, circumstances, traditions, knowledge, environment, ethnicity, occupations, identity, language, rituals, clothing, activities, etc. What produced you? What created your passion and love for what you do? This is all a piece of the cloth. I am researching Sonoran wheat right now. Did you know that in Sinoloa, they have wheat on their license plates? Its on their seal! They have grown up thinking that corn was for the natives and the paupers. Wheat is a sign of their superiority! How would one know that while driving through their state?
- Folk writing is in fact documenting a piece of the existing beliefs and traditions of two or more! It is FACTUAL DESCRIPTIVE INFORMATIVE. Think about the Santeria article we had you read. Did any of you know about Santeria before reading it? Do you think you understand more of it now? Did it answer all your questions? Of course not! Jim has to be constantly reminding me that I don't have to give everything away at once. That it is okay to concentrate on one aspect at a time. A great example is the altar for the santitos. You as an insider knows what is in there, what parts of it mean, but to an outsider it might look chaotic and confusing. Take all the pieces of that altar and break it down into meaning. As an outsider, you can let the details lead you to the meaning.

TIP #1 There have been times when I have allowed my own sentiments and passions get in the way of my documenting a certain topic. I have gotten too involved and lost the documentary in the process. Follow the story systematically.

- Fieldwork is done systematically. That is why we did the exercise this morning. Details – without bias, don't assume you know anything about the object or materials. Questions – without the bias and assumptions. Figure out the resistance. Ask yourself for reasons behind all your instincts to answer or to resist answering. While building your research portfolio you will find topics that you are pulled to, there will be topics that have been covered and you'll feel like you can't add anything to it, there will be topics that you feel shouldn't be discussed.
- In order to be a part of the group, you will display the signs, knowledge and language of that group. It's a public performance, although effortless in some instances. You will have the exits of that identity. Those expressions. It's not exotic sharing, but joyful sharing.

EXAMPLE #2 I identify myself as a Cuban, I speak the language, I have an accent, I lived there when until I was in my mid-20s and that will always be my ancestry. I pride myself on these things. BUT, when I go home and I am talking with my family and friends they say that I am no longer Cuban. Cuban but not Cuban. You know? I no longer live there, I am no longer an insider to the insiders. Of course I can put on a show, decorate my home like ours in Cuba, listen to the music 100% of the time, invite my Cuban friends over to eat Cuban food. But it takes effort!

*I do not speak the language, no longer sing or dance, refuses to make cemait, etc. I am on the outer edges of the inner circle... how true.*

- Folklore is what you know for sure – either it is knowledge as an insider or from an insider.
- Ethnographic strategies:
  - Participant – Observation: Immersed in the group. Its minus the articles, documentaries etc. It is watching yourself watch others. Ever hear of going Native?
  - Enactment: public signs, performances, visible and tangible
  - Unpacking:
  - Navel-gazing: feeling bad for past mistreatments and then shaping the story (and history) to be rose colored, rather than factual. It is the attempt of being respectful without actually showing the respect by being honest and writing about the facts.
  - Personal is Political:

GREAT FIRST LINE: There were a lot of women living in my mother. Does that not tell you so much about what we will read? Immediately there are flashes of examples, is there not?

GREAT FIRST LINE: We live in a world of competing sorrows.

DIGGING DEEPER: FOLKLORIST DEMONSTRATION – Jim Griffith interview with Richard Elias, Pima County Supervisor

VISUAL SUPPORT – PHOTOGRAPHS – Therese Perreault  
HANDOUT#1

## QUESTIONS AND COMMENTS AT THE END OF DAY TWO

### LOOK UP

Recursiveness	Poetry Center	Autoethnography
Drink Cultura	Sowing Seeds	Taco Testimony – Denise Chavez
The Worlds that Produced New Orleans		Evoquitive
TMY Move Your BodyFlash Dance		Book of Uses of Madre
Valuable Anthropology – Ruthe Debahr		Cushing in Pueblos
Dr. Burt Grainger	5 Points Tucson	Lexicon
Stewardship	Precious Knowledge Documentary	
Angel Cerna – Corrido de Joaquin _____		TMYF Corrido Contest
Daniel Monahan: We live in a world of competing sorrows		Boredas

### IDEAS

Mom's excitement of/around genealogy. Maybe the appreciation from the people who have shared memories at funerals and wakes.

## *Tucson Meet Yourself* **FOLKLORE FIELD SCHOOL**

Sunday, May 20, 2012 1:00pm to 5:00pm

**Maribel Alvarez – University of Arizona, Professor of Folklore, TMY Director**  
**Regina Kelly – University of Arizona, Ph.D. Candidate**  
**James Griffith – Tucson Folklorist**

### DESIGNING A RESEARCH PROJECT – Maribel Alvarez

- Yesterday we should have added HEARTFELT to FACTUAL DESCRIPTIVE and INFORMATIVE. You will be a citizen observer. How do you do it? When do you do it? Who do you do it with?

### HANDOUTS # 1 through #7

- Where do we go to begin our process? Planning and investigation:
  - Decide on a subject; Don't do too much, Begin with something practical, what are you passionate about? How accessible is that subject to you?

**EXAMPLE #1** The story of how I got my last name. As you know my family is from Cuba. My family's name is Gonzales. I don't know the whole story, my father never spoke much about it. All I know is that my father was born out of wedlock, the bastard child who took my grandmother maiden name. When I got older I asked my eldest living aunt about it. She refused to talk about it, "Why do you want to know? Why do always have to bring this up?" Here she is 80 years old and I am upsetting her. I tried changing the way I asked, but it never worked. One time her son called me and said "You really need to leave her alone about it, she is still upset." So what did I do? I had to let it go. I don't know if this was some kind of unrequited love story, someone she loved and carried his name with her to her death. I don't know what the story is, now as everyone has died off, I will never know.

**EXAMPLE #2** One of my students decided that she was going to interview her father about Vietnam. She said he never talked about it. So she went home enthusiastic and was extremely disappointed when he refused, even when she said it would help her grade. There are some things that people DO NOT want to talk about. It is up to you to listen to what they are trying to say to you.

**EXAMPLE #3** My grandmother was a columnist for a newspaper in Cuba. She was white and my grandfather was Cuban. She wrote columns about how much she despised racism and thought that all men were equal. I actually have them columns – and to think that my own grandmother wrote these. (As an aside: My dad was darker than all the rest of his brothers and

sisters and my 'grandfather'. Which makes me ask, is the real father of my dad a real dark skinned Cubano and she loved him so much that she fought through the words in her column for equal rights?! – Someone asks about her grandmothers husband and if he raised her dad as his own. She says he committed suicide after the truth came out. *And the plot thickens.* But my grandmothers house has a plaque on the outside that states, *this is the home where HER NAME lived and fought for the Revolution of the \_\_\_\_\_.* *We are a grateful people for her effort in the revolution.* I even found letters from my Uncle who went to fought with Fidel Castro – its hilarious to read it, I wonder if it is real – *Dearest Mother, On this eve of revolution I leave your side to fight for the rights of our people...* Fascinating!

**TIP #1** The truth is that lines get blurry when talking tradition because family memories get blurry. If there is talk of magic, superstition and ghosts, you take it as face value because of your responsibility to tell the story of the first person. Just like in *Water for Chocolate*.

- o Know your Subject: This is where the research comes in. This is where you interview people for first accounts. You also need to know what your research is not about.

**TIP #2** Jim Griffith: I am not an expert on San Xavier, my methodology is to hang out and listen to people talk. When I have a question, I ask it, then follow up. I simply looked up what the experts had to say, then learned the folklore of the people who love and care for the mission. An example of this is when I was on highway 221 (?) in Mexico taking photos of the roadway shrines. This man comes up to me and I always make a habit of explaining what I am doing to anyone who is curious. He ends up telling me a story of La Coroba. His grandmother told him that a big black snake came into Sonora and began to eat people, it was the highway.

**TIP #3** Rosemary: I miss my Uncles, but what I really regret is not taking a photograph of his tattoos. He would be so proud to have me take photos of them and to know the stories...

- o FOCUS – Zoom in if you will. Instruments not the musicians, the rituals around those instruments, the materials, the decorations, the nicknames of instruments.
- o Think about what your end product will be. If you are planning a large project, consider something smaller like a photo essay or a 500 word essay about your topic. The questions that come in could help you focus or find inspiration to finish your project.
- o Select Advisors – Peers, experts, neighbors, someone in the know.
- o Start Doing Write Ups – Consider it practice sketches of an unfinished project.

Research the internet, use post-it notes. Start resource piles.

**TIP #4** Start a file just to interesting ideas or columns you have read. You never know if in 10 years you will want to write about something from that pile. Folklorists are collectors.

#### FINAL WORD from Jim Griffith

- I always get to a point where I feel like cat in the hat. Do not be afraid to narrow it down, to focus. Don't be scared if you all of a sudden realize that you don't want to mess with this topic. Also you don't need to post everything out there. There are some things you collect that are not appropriate to publish, to dig deeper, to share, etc. If it makes you uncomfortable, listen to that voice. Many years ago, I thought it would be interesting to collect funeral cards. And in this collection there were other cards. These cards are called \_\_\_\_\_. These cards are in fact like letters to the deceased, some are carrying others are curses. Some of these cards are directly to devil – evil little things. Some of my peers have begged me to publish them, but I feel like this would be overstepping my intention and to be truthful, I would prefer some of these do not get into the wrong hands. As you have heard, what you are looking for is what you find. There was this anthropologist who began to collect coyote stories from many different tribes. As he began to gather them to be published, his informants began to contact him about the bad things that were happening to him. He gave the stories back to those who wanted them. He published an article about his experience and why he gave up the original goal (coyote book) – he received a lot of flack for it, but it was the right thing to do.

#### WRITING AS RESEARCH – Regina Kelly HANDOUT #8 – Folklore Genres and Lists

- We are going to take 5 minutes for each section of this page. We will be filling out anything and everything that comes to mind that we have access to or are an insider. This is a brainstorming session. Get creative, think outside the box.

ORAL FOLKLORE GENRES	INVENTORY LISTS / ACCESSIBILITY
Speech Variations	<i>Dialects, Moms Disappearing Accent, My Accents</i>
Naming Practices	<i>Indian Names, Guy with Hair, Government Renames</i>

Slang or Vocabularies	<i>Rez Talk, Names of Places 'Wilma's', Shaa! Ursh!</i>
Myths	<i>Hoofman</i>
Folktales	<i>Joseph T Joaquin Storytelling, Danny Bad</i>
Legends	<i>Storytelling season</i>
Personal Narratives	<i>Moms family, dads family, St. Marys, Death</i>
Jokes	<i>Old Man's Chest, Red Elephant Gun, Gee Mom, we're so lucky!</i>
Folksongs	<i>Cowboy Ant</i>
Teases, Taunts	<i>Boob</i>
Spiels, Sermons	<i>Moms Lectures</i>
UNUSED: Proverbs/proverbial phrases, chants/prayers, Riddles/verbal puzzles, Rhymes, Folk poetry, tall tales, anecdotes, Ballads/Corridos, Greeting and Leaving words, Blessings/Curses	
CUSTOMARY FOLKLORE GENRES	INVENTORY LISTS / ACCESSIBILITY
Superstitions	<i>Railroad, Yellow Light, One Headlight, Sounds, Shadows</i>
Folk Religion	<i>Catholicism, Medicine Men</i>
Rites of Passage	<i>Bid, promotion, graduation, Womanhood</i>
Dances	<i>Waila, 3<sup>rd</sup> grade, Womanhood</i>
Calendar Events	<i>Rodeo Weekend</i>
Gestures	<i>Pointing with chin and lips, quietness, eyes, humor, covering teeth when laughing</i>
Games	<i>Toka gins</i>
Remedies	<i>Creosote</i>
Music	<i>3<sup>rd</sup> grade, mom,</i>
Symbols/Signs	<i>Man in the maze, Breastfeeding woman</i>
Etiquette	<i>Eat Everything, Help elders, Help clean</i>
Beliefs/Rituals	<i>Storytelling time, owls, monsoon smell, rain ceremony</i>
Play/Holidays	<i>All souls day</i>
Occupations	<i>Artists, laborers, farmers, museum specialist</i>
Clubs, memberships, leisure, and hobbies	<i>Smoking, drinking, hanging out, making out ☺</i>
Men's/Women's Culture	<i>Oh yeah</i>
UNUSED: Festivals, Pageants, Folk Dramas	
MATERIAL FOLKLORE GENRES	INVENTORY LISTS / ACCESSIBILITY
Folk Architecture	<i>Traditional houses, wato, oven</i>
Building Materials	<i>Nature and poop</i>
Tools, Utensils	<i>The metal dipper, awl, plastic bucket</i>
Crafts	<i>Baskets, pottery</i>
Folk Art	<i>Potato dolls of Frances Manuel, Sandals</i>
Costumes/Dress	<i>Scarves, skirts, cowboy hats, gym socks</i>
Decorations	<i>Saints</i>
Food	<i>Ciolim, Squash, Corn, Menudo, Chili, Cemait</i>
Meals	<i>Feasts</i>
Toys	<i>Rocks, mud, dust devils</i>
Body Lore	<i>Coming of Age tattoos</i>
Additional Comments:	<i>The taste sudagi ha'a, the smell of wetting the ground, the smell of monsoon season, the smoke smell (anegam mist), sounds of the frogs, the dust devils</i>

- Now we will use the brainstorming sheet and pick one topic to write about. This is a free flowing exercise, don't worry about misspellings and mistakes, just let everything come out. I already gave you my handout. I didn't intend to write about Rob's death, but there it was.

Ask yourself questions during this session. Put everything you have down on that paper. You have 15 minutes.

### COMMUNITY DEATH

Death comes to us all. Its tough, hard, unexpected even when its not. I keep thinking of St. Marys. This is the hospital that people go to die. The ICU is on the first floor. The waiting room is heavy an[d] quiet – hazy [dim florescent lighting]. But I never see [hear] the mourners – there is never that crazy wail[ing] at the funerals [in the waiting room]. I remember my aunty Joyce at St Mary's [Or was that UMC?] as we all knew it [death] was coming. Her room was so quiet I could hear the A/C unit. I didn't want to be there. Her to be there. The TV was low... I leaned against the bed just to be near to her and the sound was small but enough to scare her and make jump. Her eyes were darting around the room unfocused by it was there 'Is this it?' It's funny how one little tear can make me cry more. She actually died at home. We went to see her and as I knelt beside her body, I could have sworn she exhaled for the last time. Hard. Naomi's grandpa was there weeks/days before he died. I remember laughing as the nurse asked him to poke his tongue out at her and move it around. Trusting and unsure that it was okay, he did then giggled. Did he die there? Anthony's mom died there too. She left home and was scared. She didn't wake again. Poor Anthony. I just sat there with the boy – Should I leave? I've never been an adult and on this side. I can't remember the first funeral I went to. I can't remember the first wake. I went with Tina to one. The body was on a massage table near the wine/spirits and food. People were getting stoned. I stood outside.

My Uncle Jims funeral was cold. I didn't know him well. But judging by his family and those newsletters, he was stiff, separate from my uncle Bob, Rick and Ray. Not an asshole but separate. The pews were quiet. Empty. Brown cushions. So many white people, mourning? I walked in the door, saw Priscilla and the girls, and then there was Jim. Holy Shit Panic Attack. Awkward. Poor Grandma.

Food, smoke, laughter, silent tears, wailing, hugging, shaking, flowers, choir, giveaways, dust to dust, flowers, cross, rakes, ground hard? Meetings, booze, favorites, all souls. Realizations, so many kids, elders, flyers, cars, dust, the taste, silence, watching.

Uncle Paul – poposito, head brace? There we were in the hallway.

My moms saying about Daniel in Hospitals and around death. Nonchalant. It's a part of his life.

### QUESTIONS AND COMMENTS AT THE END OF DAY THREE

#### LOOK UP

Madre: Perilous Journeys with a Spanish Noun	Gabriella Marquez Flores
Writing Ethnographic Field Notes	Anecdote
Journal of the Southwest	How a Big Apple Crumbles
Nonchalant	Stories about washes
Navajo Coyote Stories	Santia
Journal of American Folklore	Classical Rhetoric for the Modern Student
inflection	Gravitas
Rhetoric of the Americas	

#### IDEAS

Clifford, Nina, Amos, Doug, Noland, Zade, Amy, Gabe, Vern, Hoofman

One Family's View of Death – Mom, Dad, Boob and self

Interview mom, dad, boob and self to see what the common threads are... Maybe 'The Stories of our fathers or the Stories of our mothers...' Maybe how we view the land... You know?



## HISTORICAL VIEW

1. Was it common for our communities to live in and amongst old sites, or did we tend to live around, avoiding those ancient sites?
2. Was there ever an instance in our history where we would need to remove, or rebury our dead? If so, how did (or do you imagination) the process went?
3. How did the O'odham regard the archaeology sites?
4. How do O'odham view death? What role does it play in our community?
5. Many tribes believe that a bit of the soul of the maker lives in an object, do O'odham believe this?
  - a. We have had items blessed when they return to the museum, and sometimes the Makai will say "They knew they were coming home." Can you explain what this means?

## PRE-NAGPRA

1. Has the Nation ever attempted to request items be returned from museums or collectors prior to NAGPRA?
  - a. What were those items?
  - b. What was the outcome?
  - c. Who made the request?
  - d. Where did the items go if they did return?
  - e. Who took care of that on behalf of the Nation?

## NAGPRA: THEN AND NOW

1. What was your reaction when you first heard about NAGPRA?
  - a. In what ways do you think NAGPRA is a success?
  - b. In what ways do you think NAGPRA has failed?
  - c. How can NAGPRA be improved?
2. How did you get involved with NAGPRA?
  - a. What attracted you to this line of work?
  - b. How long have you been working with NAGPRA?
  - c. What are the emotions involved as a THPO Officer?
3. What is the process of the NAGPRA Reviews?
  - a. How long have you been attending NAGPRA review sessions in D.C?
  - b. Is there a story that has stuck with you during this time?
4. Can you walk me through the process of picking up repatriated items?
  - a. Who is involved with saying YES, or NO to the repatriation items?
  - b. How long does the process normally take?
  - c. How do you feel about these items returning home?
  - d. Do you talk to the items? If so, what do you tell them?
5. Are patrimonial items treated differently than the remains that are repatriated?
  - a. What are some examples of patrimonial items that have been repatriated to the tribe?
  - b. Why is it important that these non-funerary objects be returned?
6. What happens when remains are repatriated to the tribe?
  - a. Where are the remains stored? How long are they stored?
  - b. How are the remains prepared for reburial?
  - c. Is there a ceremony involved? Who can participate

## Other Projects for the **FAMILY HISTORY PROGRAM**

### **DIGITAL STORYTELLING**

We are currently developing a workshop that fits our community and will help encourage the sharing and documenting of our family histories through technology.

### **INTERVIEW SKILLS AND FAMILY INTERVIEWS**

We will be inviting families to hone their interviewing skills through workshops, and then plan to help participants begin their own interviews with family and loved ones.

### **SCANNING OF PHOTOGRAPHS AND DOCUMENTS**

Do you have photographs or documents you want digitized? Himdag Ki: can help by scanning these images for your family.

### **FAMILY PORTRAITS**

Throughout the years our families go through many changes. We hope to provide family portraits to help families document these changes and keep them for their family records.

**Have an idea for a Family History project or program?**

**CONTACT US!**

**We would love to hear from you!**

### **DID YOU KNOW...**

Many of our programs can be provided across the Nation for families, groups, and organizations. Give us a call if you want to host a Family History Program activity!

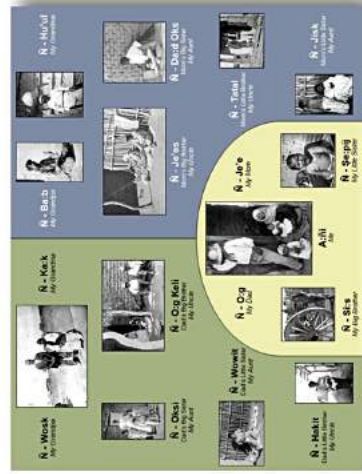
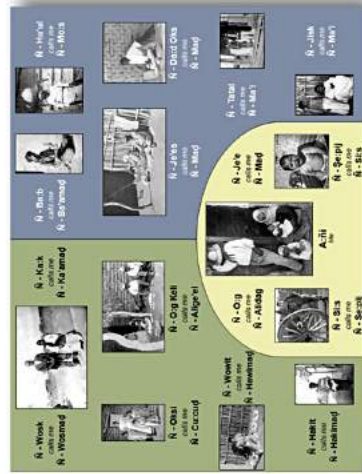
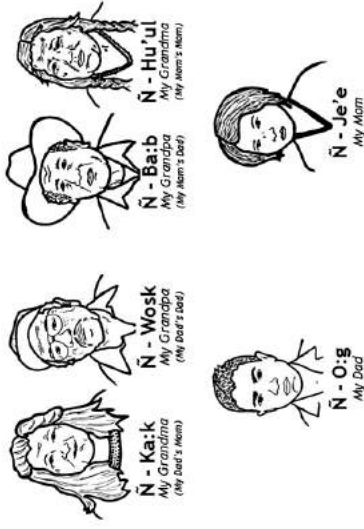


Chart below is what YOUR RELATIVES call you. want a copy? Give us a call and we will send one to you!



Tohono O'odham Nation  
Cultural Center & Museum  
P.O. Box 837  
Sells, AZ 85634  
(520) 383-0200

Questions:  
[jennifer.juan@tonation-nsn.gov](mailto:jennifer.juan@tonation-nsn.gov)



# Family History Program

Before Himdag Ki: opened in 2007, different discussion groups throughout the Nation were held to determine the focus, mission and goals of the future Tohono O'odham Nation Cultural Center & Museum.

Community members voiced the importance of being and knowing who your relatives are.

Since our opening in 2007, Himdag Ki: has offered a variety of workshops and programs to help community members develop their own genealogy file and start documenting the memories that make our families special to us.

This brochure highlights a few of the programs offered under the Family History Program.

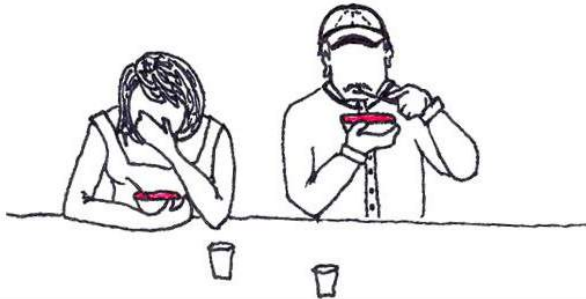


*This One Time...*

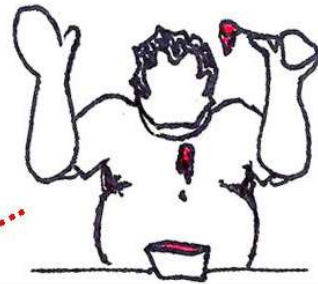


*Stories Highlighting My Life*

**AS MY FAMILY SAT DOWN AT THE FEAST TABLE, THERE WAS AN UNEASINESS...  
WHO WAS GOING TO BE THE FIRST TO DROP CHILI ON THEIR SHIRT?**



**PEOPLE WERE TAKING CAREFUL BITES OF THE CHILI...  
MAKING SURE ALL THE STEW WAS IN THEIR MOUTHS**



**MY UNCLE LOUIE WAS THE  
CHILI'S FIRST VICTIM AT THE TABLE**

**THEN  
IT HAPPENED...**



**EVERYONE  
GASPED!**



**BUT MY UNCLE LOUIE  
HAD A PLAN!**



*...The End*